

MAMMOTH

by

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1 EXT. BEACH - DAY 1

EXTREME SLOW MOTION:

The naked body of a child is lifted from a hole. The body has been badly beaten.

FADE TO BLACK.

FADE IN:

2 INT. HOSPITAL CORRIDOR - NIGHT 2

A female doctor runs along a hospital corridor. She is wearing scrubs.

FADE TO BLACK.

FADE IN:

3 EXT. BEACH - NIGHT 3

EXTREME SLOW MOTION:

A man is standing in water up to his knees. He screams out into the night.

FADE TO BLACK.

FADE IN:

4 INT. APARTMENT - NIGHT 4

EXTREME SLOW MOTION:

A little girl turns on a lamp in a dark room. It illuminates her face. She looks frightened.

FADE TO BLACK.

FADE IN:

5 EXT. BEACH - DAY 5

## EXTREME SLOW MOTION:

A young woman is sitting on a beach. She stares at the objects in her hands. Watches and a fountain pen.

FADE TO BLACK.

FADE IN:

6 INT. AIRPORT - NIGHT

6

## EXTREME SLOW MOTION:

A woman is sitting on a bench in an empty airport. She is looking at a photograph. She lifts it to her face and kisses it.

## TITLES: CREDITS

7 EXT. BEACH - DAY

7

Two boys, MANUEL and SALVADOR, are building a sand castle on narrow, dirty beach. The beach is nothing like the ones depicted in travel magazines. Salvador is seven years old, and Manuel is ten. They are brothers. They speak Tagalog (Filipino).

SALVADOR  
(looking out to sea)  
Which way is America? Is it that  
way?

He points.

MANUEL  
No. It's that way.

He points down in the sand.

SALVADOR  
That way?

MANUEL  
It's on the other side of the  
earth. If you dig a hole all the  
way through the earth then you'll  
get to America.

Salvador thinks.

MANUEL (CONT'D)

But you can't do that. You can't  
dig all the way through 'cause  
inside the earth there's a giant  
fire. So if you tried you would  
burn up.

Salvador's small fingers dig in the sand.

TITLES: MAMMOTH

8 INT. BATHROOM - DAY

8

TOM, a handsome 38 year-old man, is brushing his teeth in front of a mirror, in a bathroom that looks like it came straight out of an interior design magazine. He looks at his reflection.

Just then, we hear his daughter JACKIE calling him.

JACKIE (O.S.)

(in English)  
Daddy! We're leaving now!

TOM  
Hang on! I'm coming!

He spits in the sink.

9 INT. HALL - DAY

9

Jackie and GLORIA are waiting in the hall, ready to head out the door. Jackie is eight years old and Gloria is thirty. Gloria is Jackie's Filipino nanny. Tom approaches them.

TOM  
Are you going out?

JACKIE  
Yes. We're going to the  
Planetarium.

TOM  
(smiling)  
Again?

JACKIE  
Yes.

TOM

Great, but I will probably have  
left by the time you get back.

He kneels down and gives his daughter a big hug.

TOM (CONT'D)

Bye sweetie.

JACKIE

Bye Daddy. How long will you be  
gone?

TOM

I don't know. I think it'll take  
about a week.

JACKIE

OK.

TOM

I love you.

JACKIE

I love you, too.

He gives her a kiss and then gets up.

TOM

Good-bye Gloria.

GLORIA

Good-bye. Have a nice trip.

TOM

Thanks, I'll try.

Gloria opens the door, and they leave. Tom waves to them.

TOM (CONT'D)

I love you, Jackie!

JACKIE

I love you too, Daddy!

An extremely luxurious, though rather Bohemian attic  
apartment in Soho New York. At one end of a very large room  
is Tom's desk. It is there he keeps his pen collection. There  
are three large boxes (somewhat like a small chest of  
drawers) full of exclusive fountain pens, new and old.

Tom is standing at his desk trying to decide which pen to take with him, but he can't find the one he wants.

11 INT. BEDROOM - DAY

11

Tom tiptoes into the bedroom. He finds the pen he was looking for on his nightstand next to a note pad. Just then he hears ELLEN'S voice from the other side of the bed. Ellen is Tom's wife. She is 37 years old, blond and beautiful.

ELLEN

Hey.

TOM

Hi, sorry, I didn't mean to wake you...

ELLEN

It's OK, I wasn't sleeping.

TOM

No?

ELLEN

No. I can't seem to get my brain to stop. It just keeps spinning around and around... I was thinking about a little boy who came in tonight. His mother stabbed a knife into his chest.

TOM

My God...

He sits down on the edge of the bed.

ELLEN

Yes. It's really sick... The things parents can do to their children. She was high on something.

TOM

Did he make it?

ELLEN

More or less... He was the same age as Jackie. Born the same year. It's that kind of thing, you know, that just keeps replaying itself...

(MORE)

ELLEN (CONT'D)

I then started to think about  
Jackie... And... Where is she, by  
the way?

TOM

She's with Gloria. They went to the  
Planetarium.

ELLEN

They really seem to like each  
other.

TOM

Yes, they do.

ELLEN

That's good. Come here.

TOM

You have to get some sleep.

ELLEN

Well I can't, so why don't you get  
back into bed with me for a little  
while?

TOM

I don't have time. I have to finish  
packing.

ELLEN

Come on. Take your clothes off and  
get into bed with me for a second.  
It's so nice and warm...

TOM

I'm sorry, I can't.

ELLEN

Come on...

TOM

Well... No. Look, I'd really love  
to but, honestly, I don't have  
time.

Ellen lifts up the covers, pats the bed.

ELLEN

Please...?

TOM  
Oh, God... No, honey. I can't. I  
have got to get my stuff packed.

He walks toward the door. Ellen pulls the covers back on top  
of her.

12 INT. NATURAL HISTORY MUSEUM - DAY

12

Gloria and Jackie are standing in line to buy tickets for the  
Planetarium at the Museum of Natural History.

JACKIE  
(whispering)  
How do you say, "two tickets,  
please" in your language?

GLORIA  
Why?

JACKIE  
We can pretend we don't speak  
English. You can be my mom and I'll  
be your daughter.

GLORIA  
(smiling)  
OK.  
(in Tagalog)  
Two tickets, please.

JACKIE  
(trying to imitate her)  
Two tickets, please.

GLORIA  
Good, almost.  
(in Tagalog)  
Two tickets, please.

It is their turn.

JACKIE  
(in Filipino)  
Two tickets, please.

She holds up two fingers.

JACKIE (CONT'D)  
(in pretend Filipino)  
Planetio showio...

Gloria doing her part.

GLORIA  
Sorry, no English.

WOMAN AT TICKET BOOTH  
(in English)  
No problem. Two tickets for the  
Planetarium?

Jackie nods and says something in pretend Filipino. Gloria is trying hard not to laugh.

GLORIA  
Yes.

WOMAN AT TICKET BOOTH  
That will be 15 dollars.

Gloria hands her a twenty-dollar bill. Jackie and Gloria smile at each other.

13 INT. PLANETARIUM - DAY

13

Gloria and Jackie lean back in their chairs and watch as our solar system appears above them. It is fantastic. An impressive SPEAKER VOICE narrates and explains what they are seeing. Jackie's eyes are as wide as saucers. She feels like she is in outer space, completely surrounded by the vast darkness filled with tiny points of light.

DISSOLVE TO:

14 EXT. AIRPLANE - DAY?

14

An airplane on its way somewhere, it looks like it's floating.

15 INT. AIRPLANE - DAY?

15

Inside the plane. It's a private jet (Gulf Stream 550). Exclusive and comfortable. There are only two passengers: Tom and his colleague, Bob.

A stewardess brings them refreshments. Tom has ordered a BLT and a cup of tea; Bob drinks a beer.

Tom takes out his briefcase, a black Hermès Sac à Dépêches (The same type of briefcase John F Kennedy was carrying when he was shot).

TOM  
OK. Let's see what you've got.

BOB  
Right.

Bob begins to compile his documents as well.

TOM  
(suddenly)  
Shit!

He jumps up, a rushes toward the lavatory, pen in hand.

16 INT. LAVATORY - DAY?

16

Tom empties the pen into the lavatory sink.

17 INT: AIRPLANE - DAY?

17

Tom returns to his seat. Bob is on the phone. Tom sits down.

BOB  
(into receiver)  
Really? Fuck. OK. Call me if  
anything happens. Bye.

He hangs up.

BOB (CONT'D)  
(to Tom)  
What happened?

TOM  
I'm such a idiot. I always forget  
you're supposed to empty a fountain  
pen on a plane. They can start to  
leak when there's a change of  
pressure. It hasn't actually  
happened to me, but you never know.

BOB  
Nice pen.

TOM  
Yes. Can you guess what this is?

He points to the off-white material the pen is partially made  
of. Bob shakes his head

TOM (CONT'D)  
It's Mammoth.

BOB  
Mammoth?

TOM  
Yes. Mammoth ivory.

BOB  
What do you mean mammoth?

TOM  
I mean the mammoths that died out  
5000 years ago. That's what make it  
so cool. Who were you talking to?

BOB  
Richard.

TOM  
Problems?

BOB  
Yes. The Inquisition... Department  
of Finance. They suddenly have a  
number of questions. They gave us  
the go ahead, but it seems they  
have other ideas now...

TOM  
And we can't sign a contract before  
we have their approval?

BOB  
That's right.

TOM  
Shit.

BOB  
I don't think there will be any  
real problems. More likely it's a  
question of some lowly, state  
employees trying to line their  
pockets. A little cash under the  
table, and worries over.

TOM  
OK.

BOB  
How many pens do you have?

TOM  
224.

BOB  
224?

TOM  
Yes.

18 INT. SALVADOR'S HOUSE - NIGHT

18

Salvador's face, faintly lit by moonlight. He is lying in his bed, but is not asleep.

SALVADOR  
(whispering)  
Manuel...?

Manuel's back is turned toward Salvador. He is lying in the next bed.

SALVADOR (CONT'D)  
Manuel...?

MANUEL  
(muttering crossly)  
I'm sleeping.

SALVADOR  
I just wanted to make sure you were there.

Manuel sighs.

MANUEL  
Go to sleep.

19 INT. BEDROOM -DAY

19

Ellen still can't sleep and is frustrated. She is lying in bed, staring up at the ceiling.

DISSOLVE TO:

20 INT. PLANETARIUM - DAY

20

Our planet spinning in outer space. It's beautiful but looks rather lonely.

Jackie watches wide-eyed and open-mouthed in wonder.

12.

Gloria is sitting next to her. There are tears in her eyes. Jackie looks at her questioningly. Gloria wipes the tears away with her hand. She smiles a little at Jackie.

GLORIA  
It is so beautiful...

Jackie smiles back and then returns to the heavens.

21 INT. SALVADOR'S HOUSE - NIGHT

21

Salvador is still not sleeping.

SALVADOR  
(whispering)  
Manuel... Manuel...

MANUEL  
Cut it out. You keep waking me up.

SALVADOR  
When is mama coming home?

MANUEL  
Stop talking. I want to sleep...

SALVADOR  
Just one more question... When is  
she coming home? Do you think  
she'll come home for my birthday?

MANUEL  
Go to sleep.

22 INT. BANGKOK'S AIRPORT - DAY

22

Tom is received in the VIP area of Bangkok's airport, which allows him to avoid the masses of other passengers. A group of men in suits, both Americans and Thai welcome him to Thailand.

23 EXT. HIGHWAY - DAY

23

The highway leaving the airport on its way towards Bangkok. A large black limousine.

24 INT. LIMOUSINE - DAY

24

Tom is sitting in the limousine. He turns to one of his colleagues.

TOM  
I understand we've run into a bit  
of trouble.

MAN IN SUIT  
Yes, but we'll take care of it.

TOM  
Anything I can do?

MAN IN SUIT  
No. We're on top of it. No problem.

TOM  
OK. I'd like to get back as soon as  
possible.

MAN IN SUIT  
Absolutely. It shouldn't take long.

TOM  
Good.

He looks out the window. It is early morning. People are on their way to work. The highway is jammed with small flatbed trucks carrying workers. Many are wearing face masks, some are hidden behind ski masks.

TOM (CONT'D)  
Why are they wearing masks?

MAN IN SUIT  
Because the air is so bad.  
Pollution.

They drive on. Tom looks out the window.

25 INT. CHURCH - DAY

25

The Virgin Mary and Jesus. A mother and her child.

Sunday mass in a crowded church in a little town in the Philippines. Salvador is sitting in a pew with his brother and his grandmother on either side of him. It is now time for personal prayer. The entire congregation kneels in prayer.

Salvador closes his eyes and folds his hands tightly. He prays intensively. His lips are moving but we cannot hear what he is saying. Manuel looks at him. He thinks he is acting a bit odd.

At a sign from the priest, the congregation resumes sitting - everyone except Salvador who has not noticed. He is absorbed by his prayer. Manuel looks wonderingly at him. Salvador's grandmother takes him gently but firmly by the shoulders and helps him up from the floor.

26 INT. KITCHEN/DINING ROOM - EVENING

26

Gloria, Ellen, and Jackie are having dinner.

JACKIE

It's so cool, like you really are  
in outer space...

ELLEN

(smiling)  
I think you're going to be an  
astronomer when you grow up.

JACKIE

You do?

ELLEN

Yes.

JACKIE

Can I?

ELLEN

Of course. You can be anything you  
want.

JACKIE

Then I'm gonna be an astronomer.

ELLEN

Good.

Ellen finishes her water, she is done and gets up from the table. She is wearing expensive but simple black clothes (her favorite brands are Prada and Marc Jacobs).

JACKIE

Are you leaving?

ELLEN

Yes, I have to work tonight.

27 EXT. BASKETBALL COURT - DAY

27

Manuel and a bunch of other children are playing basketball on a small, worn out court.

28 INT. SALVADOR'S HOUSE - DAY

28

Salvador's house is modest and small, but it is not poor. Filipino middle class. They are not rich, but they are definitely not poverty stricken. The children have lots of play things. Their grandmother prepares tasty, nutritional meals. It could be much worse. Or the other hand, it could be a lot better, too. The house is old and in need of repair. It is crowded, only two small rooms and a little alcove for the kitchen.

Salvador is sitting on a chair in the living room (which is where his grandmother sleeps). On the table (where the family eats) there is a telephone. Salvador is waiting for it to ring. His grandmother (small and frail) is in the kitchen (which is where Salvador's uncle sleeps on a mattress) washing the dishes after lunch. From a distance one can hear the sound of children playing somewhere outside the house.

29 INT. SALVADOR'S KITCHEN - DAY

29

GRANDMOTHER

Don't you want to go and play with the others?

SALVADOR

No.

GRANDMOTHER

Why not?

SALVADOR

I just don't want to.

GRANDMOTHER

Are you waiting for your mother to call?

SALVADOR

Yes. She usually calls after church.

GRANDMOTHER

Well, you can't sit here all day...

16.

She takes him by the arm and leads him firmly, but not violently out of the kitchen.

SALVADOR

But...

GRANDMOTHER

You can't sit inside all day long.  
Out you go!

30 EXT. SALVADOR'S HOUSE - DAY

30

Salvador is pushed out of the house.

GRANDMOTHER

I will call you when she calls. Now go and play.

Grandmother slams the door shut behind him. Salvador remains as if rooted to the spot. He's not going anywhere.

31 INT. APARTMENT SOHO - EVENING

31

Gloria is washing the dishes.

Jackie is sitting at the table doing her homework. Math.

Jackie gets up and goes over to the phone on the wall.

32 INT. CHANGING ROOM - EVENING

32

Ellen is changing. She takes her clothes off and put on her hospital scrubs. She is a surgeon, and works in the emergency unit.

A nurse opens the door and pops her head in.

NURSE

Ellen, Jackie's on the phone.

ELLEN

OK. Be right there.

33 INT. RECEPTION HOSPITAL - EVENING

33

Ellen is speaking on the phone at the reception desk.

ELLEN

But you know you're not supposed to  
call me here unless it's something  
really, really important.

34 INT. KITCHEN - EVENING

34

JACKIE

But this is important. I really  
don't get this equation.

35 INT. RECEPTION HOSPITAL - EVENING

35

ELLEN

Oh, sweetheart... Can't Gloria help  
you? She is really good at math.  
She's much better than I am... OK?  
Good. I'll see you in the morning.  
I love you. Bye.

She hangs up.

36 INT. KITCHEN - EVENING

36

Gloria is helping Jackie with her homework. She explains  
patiently and praises Jackie's work.

37 INT. SURGERY - NIGHT

37

Ellen is a surgeon. She is preparing for an operation. She  
stands with her newly scrubbed hands out in front of her. A  
nurse helps her put on surgical gloves. There is a peculiar,  
gurgling noise in the background. Anesthesiologist STEVE is  
putting the patient under. Lastly, a nurse puts on Ellen's  
face mask.

ELLEN

What is that noise?

STEVE

It isn't noise, it's whale song.

ELLEN

Whale song?

STEVE

Yes.

The small-talk continues, intermingled with the more serious discussion about the way the operation is progressing.

ELLEN

OK. Enough, already. Turn it off.

NURSE

Do you want the radio on?

ELLEN

Yeah, how about a little death metal?

STEVE

What's wrong with my whales?

ELLEN

I just want it quiet...

STEVE

Come on. Give my poor whales a chance.

ELLEN

OK, if you promise to try death metal.

The whale-song CD is turned off.

ELLEN (CONT'D)

Thank you.

Ellen is given a scalpel and makes a first incision in the glaring, white skin. Red blood.

STEVE

I'm serious. Whale-song is good for you. Keeps you focused.

ELLEN

I am focused.

STEVE

Relaxed.

ELLEN

I don't want to relax, I'd only fall asleep.

STEVE

Tired?

ELLEN

Yes, no. It's been a stressful week. Tom is out of town, so it's just Jackie and myself.

STEVE

Where is he?

ELLEN

Thailand.

STEVE

What's he doing in Thailand?

ELLEN

Buying a bank.

STEVE

Is Tom buying a bank...?

ELLEN

Well, not Tom personally, obviously. His company. And then not the whole bank; 25%, I think.

STEVE

Don't you have a nanny?

ELLEN

Oh, yes. It would never work otherwise.

STEVE

Is she good?

ELLEN

Oh, yes, she's wonderful...

STEVE

Where is she from?

ELLEN

The Philippines.

STEVE

Yeah, they're the best, all right. We have a nanny from the Philippines, too. She's absolutely great. But why do you do this, then?

ELLEN

What do you mean?

20.

STEVE

Why do you work? I mean, if you have a husband who can fly off to buy a bank - he's gotta be rolling in it; so why do you work?

ELLEN

Gee, I don't know, Steve, maybe 'cause it's not the fifties any more...

38 INT. SUITE - DAY

38

Tom has been checked into Bangkok's most expensive hotel suite. He wanders through the rooms taking it all in.

Bedroom. He picks up the little orchid that is lying on the pillow and smells it.

Bathroom.

Living room.

The view: The endless spread that is Bangkok. Tom takes a picture with his cell phone (absolute latest model).

39 INT. JACKIE'S ROOM - EVENING

39

Jackie is in bed looking through a comic book or perhaps a book about space. The door opens. It is Gloria.

GLORIA

(kindly)  
Oh, Jackie... Did you turn the light on again?

JACKIE

I can't sleep...

GLORIA

It's late now. You have to try. You might not fall asleep right away, but if you turn off the light and relax you'll doze off soon enough.

She turns off the reading lamp.

GLORIA (CONT'D)

Shall I fluff your pillow?

JACKIE

Hmmm.

She beats lightly on the pillow, fluffing it up.

GLORIA

Your blanket, too?

JACKIE

Hmmm.

Gloria picks up the blanket, shakes it lightly, and replaces it gently.

GLORIA

Now I think you will be able to sleep. Good night, Jackie.

She kisses Jackie on the forehead.

JACKIE

Good night Gloria.

40 INT. SUITE - DAY

40

By the desk. Tom fills his fountain pen with ink.

41 INT. BATHROOM - DAY

41

Hot water gushes out of the golden tap of an enormous, white porcelain bathtub.

Tom is pouring in blue bubble bath and watched as the suds appear. There is a knock at the door.

Tom, wearing a white bathrobe, goes to answer the door.

42 INT. SUITE - DAY

42

Tom peeks through the peephole and then opens the door. Before him stands a Thai woman, very well dressed and beautifully made up.

WOMAN

Welcome to Bangkok, Mr. Arkin.

TOM

Thank you.

WOMAN  
Would you like a massage?

TOM  
A massage? No, thank you.

WOMAN  
Thai massage, Swedish massage...

TOM  
No, thank you. I'm sorry, but no  
thanks. I'm not interested. Thanks  
all the same.

He shuts the door.

He goes into the bathroom and turns off the water. The foam  
is almost spilling over the edge. He exits the bathroom and  
goes into the bedroom.

Sitting down on the edge of the bed, he dials a lot of  
numbers on the phone. Ring signal.

43 INT. KITCHEN - EVENING

43

Gloria is emptying the dishwasher when the phone on the wall,  
next to the fridge, rings. She goes over and answers it.

GLORIA  
Arkin residence.

44 I/E. SUITE/KITCHEN - DAY/EVENING

44

TOM  
Hi Gloria, it's Tom.

GLORIA  
Oh, hello Mr. Arkin. Did you have a  
good trip?

TOM  
Yes. No trouble, at all.

GLORIA  
Are you in Bangkok now?

TOM  
Yes.

GLORIA  
Is it nice?

TOM

Well, I only just arrived, so I  
haven't had a chance to see  
anything yet. Is everything OK at  
home?

GLORIA

Everything's fine.

TOM

Good. Is Ellen there?

GLORIA

No, she's at work.

TOM

Is she working?

GLORIA

Yes.

TOM

Is Jackie there?

GLORIA

She is sleeping.

TOM

She's sleeping? What time is it  
over there?

GLORIA

Twenty past eleven.

TOM

At night?

GLORIA

Yes.

TOM

Oh, I thought... I must have  
counted wrong. I'm a little  
confused over here.

GLORIA

Jet-lag.

TOM

Probably. I'll call her cell.

24.

45 INT. SUITE - DAY

45

Tom dials a new number on the phone.

TOM

Hi, it's me. I'm in Bangkok. I just wanted to call to let you know everything's fine... Something very bizarre just happened. I'm at the hotel, getting ready for a bath, when somebody knocks on the door. I open the door and there's a woman standing there asking me if I wanted a massage. And I wasn't sure if she meant a real massage, or like, something else... It felt a little like that scene from Lost in Translation... "lip my panties"... Remember? I don't know, maybe I was jumping to conclusions... In any case, I miss you already. I suppose I'm getting old. Traveling isn't as fun as it used to be...

46 INT. SURGERY - NIGHT

46

The operation is at an end. It went well. Ellen is pleased. She stitches the patient together.

ELLEN

This went like clock-work! Well done everyone, and thank you!

47 INT. WAITING ROOM - NIGHT

47

Ellen is embraced by a relative of the person she has just operated on.

RELATIVE

Are you sure he's going to be alright?

ELLEN

Yes.

RELATIVE

Thank you. Oh, thank God, thank you, thank you so much...

Ellen looks pleased.

48 INT. STAIRWELL - NIGHT

48

Ellen runs up a flight of stairs.

49 EXT. HOSPITAL ROOF - NIGHT

49

Ellen is up on the roof. She screams out into the night, her entire bearing full of triumph, as if she had won a major sporting event; as if she had scored the winning point.

ELLEN  
(screaming)  
Wooooo...!

She dances and jumps and runs about, jabbing at the air like a boxer; very pleased with herself.

50 INT. STAFF ROOM - NIGHT

50

Steve is sitting, coffee cup in hand, in a cramped staff room. Ellen enters; she looks happy. She goes to get a cup of coffee.

ELLEN  
Is it hot?

STEVE  
So-so.

Ellen pours herself a cup and then sits down.

ELLEN  
You asked me why I do this.

STEVE  
Yes, I'm sorry. I didn't mean to...

ELLEN  
It's because I love it.

STEVE  
What, the coffee?

ELLEN  
Yeah, right. No. I am completely  
addicted to this. It's like the  
world is in chaos...  
(MORE)

ELLEN (CONT'D)

I'm completely lost, totally dysfunctional, I can't even help my little girl with her homework. But when I'm in that room... I can do anything... These hands, they perform miracles. It feels like I'm God...

51 EXT. SALVADOR'S HOUSE - DAY

51

The telephone is ringing inside the house. Salvador hears it and runs inside.

52 INT. GLORIA'S ROOM - NIGHT

52

Gloria has her own room in the large apartment. Though it is next to the laundry room, it is not a glorified closet, but a proper room, sparsely furnished but cozy. There are pictures of her children taped on the wall next to her bed, so that they are the first thing she sees when she awakens, and the last before she sleeps. Gloria is sitting on her bed, cell phone in hand.

53 INT. SALVADOR'S HOUSE - DAY

53

Salvador comes rushing in, but Grandmother has already reached the phone. She waves her grandson away and answers.

GRANDMOTHER

Hello?

54 INT. GLORIA'S ROOM - NIGHT

54

GLORIA

(in Tagalog)

Hello mama!

55 I/E. SALVADOR'S HOUSE - DAY/GLORIA'S ROOM - NIGHT

55

GRANDMOTHER

Hello, my dear! How are you?

GLORIA

I'm fine. How are you?

GRANDMOTHER

We are all doing just fine, there is a small boy who is trying to steal the phone.

SALVADOR  
(not understanding the  
figure of speech)  
I'm not stealing the phone.

GLORIA  
Is it Salvador?

GRANDMOTHER  
Yes.

GLORIA  
And Manuel?

GRANDMOTHER  
He is outside playing.

GLORIA  
He doesn't want to talk to me?

GRANDMOTHER  
Sorry, my dear, I don't think so.

Gloria sighs.

GLORIA  
Alright, let me speak to Salvador.

GRANDMOTHER  
Just a moment.

She gives the phone to Salvador.

GRANDMOTHER (CONT'D)  
It's Mama.

SALVADOR  
Hi...

GLORIA  
Hello, my darling!

SALVADOR  
Hi.

GLORIA  
Oh, it makes me so happy just to  
hear your voice.

SALVADOR  
Mama... You know it's my birthday  
next week?

GLORIA

Yes, I know. You are getting so big. Eight years old!

SALVADOR

Yes. Mama, are you coming home for my birthday?

GLORIA

No, honey, I can't, but I have sent you a giant box with lots of presents!

SALVADOR

But you're not going to come to my party?

GLORIA

Oh, sweetheart... I can't. You see - it's too far away.

SALVADOR

When are you coming?

GLORIA

Salvador, we have talked about this so many times... How are things at school?

SALVADOR

Fine.

GLORIA

Are you doing your homework?

SALVADOR

Yes.

GLORIA

Good boy. And how are things going with the new house? Does it look nice?

SALVADOR

I don't know.

GLORIA

You don't know? Haven't you been there to look?

SALVADOR

Yes, but that was a long time ago...

GLORIA

But then you must go and see how much Fernando has done. And if he is not working hard you must tell him to hurry, because when I come home that is where we are going to live, isn't it?

SALVADOR

Yes.

GLORIA

And you know your uncle. He can be a little lazy at times, so you must go and remind him every now and then. Can you do that for me? You must remind him so that he will hurry and not just sit around drinking beer with his friends. You tell him from me, from his sister and tell him that he must hurry because I will be home soon, and the house must be ready.

56

INT. RESTAURANT - DAY

56

Exclusive restaurant at the hotel where Tom is staying. It looks as though it could be located in any major city in the world, but the magnificent panoramic view from the enormous windows reveal our whereabouts. Tom is sitting with Bob by one of the windows. They are having lunch. On their plates: exclusive, complicated dishes that might be served at any such restaurant, in any part of the world.

TOM

They make these risky expeditions to Siberia, to the furthest regions in the north, near the Arctic Circle. The mammoths have been lying there, frozen, for the last 5000 years, perfectly preserved... Then they use a special technique for processing the ivory. It has to dry, and other stuff. They have to wait five years before the ivory can be cut and polished.

BOB

That sounds complicated.

TOM

Yes. Did you know you can eat mammoth meat? I've tried it. There is a restaurant in Los Angeles. It was pretty disgusting. Anyway, tell me what happens now? When can we sign the contracts?

BOB

I just spoke to Richard, and they're working on it, but it seems that it's a little more complicated than they thought.

TOM

Oh, shit...

BOB

No, there's nothing to worry about. We'll get things straightened out.

TOM

I'm not worried about the deal going through. I just don't want to be stuck here indefinitely. Same thing happened in... where was it? I ended up sitting around the hotel for five days.

BOB

Yes, well, I'm pretty sure this will go quickly...

TOM

Yeah, I hope so.

BOB

How's your lunch?

Tom shrugs his shoulders.

TOM

Better than mammoth...

58 EXT. NEW HOUSE - DAY

58

The family's new house is a half-done skeleton of cinder blocks. There is no roof. However, it is bigger than their present home, as well as being located in a much nicer area. Sitting outside the house are FERNANDO and a couple of friends. They are drinking beer and talking about cock fighting. Fernando is a few years younger than Gloria.

Salvador approaches the house. He jumps off his bike.

SALVADOR

Hi.

FERNANDO

Hi Salvador...

59 INT. NEW HOUSE - DAY

59

Salvador and Fernando inside the unfinished house.

SALVADOR

Will this be the kitchen?

FERNANDO

Yes. The stove will be here.  
Refrigerator. Counters.

60 INT. NEW HOUSE - DAY

60

SALVADOR

Where is my room?

FERNANDO

You and Manuel will share this room.

He enters first. Salvador follows.

61 INT. NEW HOUSE - DAY

61

They are standing in Salvador and Manuel's room.

FERNANDO

It's going to be nice.

Salvador looks around.

SALVADOR  
Where will mama sleep?

FERNANDO  
Her room is over here - come!

He goes into the next room.

62 INT. NEW HOUSE - DAY

62

Mama's room.

FERNANDO  
This will be your mama's bedroom.

Salvador looks around, trying to imagine what it will be like.

SALVADOR  
When will it be ready?

FERNANDO  
That's up to your mother. She's the one who is paying for it. I can't do very much right now because we are out of money. I was supposed to start on the roof this week but I couldn't... But it's going to be nice when it's done. Really pretty!

Salvador gazes about, fantasizing.

63 INT. STAIRWELL - MORNING

63

Ellen runs up the stairs. Opens the front door.

64 INT. HALL - MORNING

64

Ellen enters the apartment. Gloria and Jackie are putting on their coats, getting ready to leave. Jackie puts some things in her school bag.

ELLEN  
Hi!

GLORIA  
Good morning!

JACKIE  
Hey.

Ellen gives her daughter a bear hug.

ELLEN  
(joyfully)  
Jackie! Jackie! Jackie!

She picks her up and smothers her with kisses.

JACKIE  
Mom, I'm in a hurry.

ELLEN  
OK, OK...

Ellen puts her down. Jackie picks up her school bag and walks toward the door.

ELLEN (CONT'D)  
Have a nice day.

JACKIE  
Bye.

Jackie and Gloria walk out the door. Ellen and Jackie throw kisses at each other. They close the door, and Ellen is left alone.

65 INT. APARTMENT/STREET - DAY

65

Ellen looks out the window down to the street below. She sees Gloria and Jackie on their way to school. They look like they are having fun. Talking and sharing jokes.

66 EXT. STREET SOHO - DAY

66

Jackie and Gloria are on their way to school. Jackie has decided that she wants to learn Tagalog. Gloria points at different objects and says them in her language. For example: car, bike, sky, and Jackie repeats them (or rather, tries to).

JACKIE  
How do you say school?

GLORIA  
(in Tagalog)  
School

JACKIE  
Sool?

GLORIA  
School.

JACKIE  
School.

67 INT. APARTMENT SOHO - DAY

67

Ellen is sitting on a sofa in their gigantic living room of about 2000 square feet. A combination of styles: industrial, luxurious, and relaxed bohemian. Expensive designer furniture and second-hand bargains. Works of art and bicycles hanging side by side. Tidy and clean, but not obsessively so. Ellen looks around, not really sure what she should do.

68 INT. KITCHEN - DAY

68

Ellen opens the refrigerator door. Looks inside. Closes the door without having taken any food.

69 INT. LIVINGROOM - DAY

69

She turns on the television. Images from Iraq. Bodies torn apart. She turns the TV off.

70 INT. BATHROOM - DAY

70

Ellen enters the bathroom. She looks at the bathtub. Changes her mind. Exits the bathroom.

71 INT. SUITE - EVENING

71

The telephone in Tom's suite rings. He wakes up. He has fallen asleep in his clothes. He looks sleepily around, and for a few seconds doesn't remember where he is.

TOM  
Shit...

He looks for the phone. It's on the nightstand. He answers.

TOM (CONT'D)  
Hello?

72 INT. BEDROOM - MORNING

72

Ellen is lying in bed, speaking on the phone. She is wearing a kimono.

ELLEN  
(in a chipper voice)  
Hi...

73 I/E. SUITE/BEDROOM - EVENING/MORNING

73

TOM  
(happy)  
Hi!

ELLEN  
I hope you used a condom.

TOM  
Huh?

ELLEN  
The girl who knocked on your door...

TOM  
What? No, I didn't use a condom. I thought I'd have myself some babies here in Thailand.

ELLEN  
And AIDS.

TOM  
Yep, and a little AIDS too.

ELLEN  
What are you up to?

TOM  
Nothing. I'm at the hotel. I fell asleep.

ELLEN  
Did I wake you? I'm sorry

TOM  
It's OK. It's too early to sleep. I had some lunch and then came up to the room and just passed out.  
(MORE)

TOM (CONT'D)  
It's only... Actually, I don't know  
what time it is... What are you  
doing?

He gets up and walks around the room.

ELLEN  
I just got home from work. I got  
home just in time to watch Jackie  
head off to school. We met for  
exactly one minute. What is the  
point of having children if you  
only get to see them for one  
minute? And what I'd like to do now  
is to get really drunk, but I have  
to work tonight again. Tom, don't  
we have any porn?

TOM  
What? Porno movies?

ELLEN  
Yeah... I need to relax a little...

TOM  
I threw them away.

ELLEN  
You did?

TOM  
I was afraid Jackie would find  
them.

Ellen becomes serious.

ELLEN  
Tom, I really am having trouble  
sleeping. It's like I'm on coke or  
something. ... I'm so damn tired,  
and I just can't sleep...

It is night in Bangkok, but the city is wide awake.  
Everywhere there is noise, light, and motion. City center.  
Throngs of people, traffic, high energy.

Tom walks along the busy sidewalks of Silom. He has no plan.  
He just walks along taking it all in.

75 EXT. BANGKOK - NIGHT

75

Tom stops to get some Thai money from an ATM machine.

Walking towards him is a blind man led by a blind woman. Their progress through the crowd is painfully slow. The man is singing (accompanied by a screeching cassette player) a tragic folk song about unrequited love. He holds a bowl in front of him, in which lie a few coins.

Tow stares at them in fascination.

76 EXT. BANGKOK - NIGHT

76

Tom buys some noodles and spring rolls from a street cart. It tastes delicious. Tom tries to communicate his appreciation to the vendor by using sign language. Thumbs up! Really good!

77 EXT. BANGKOK - NIGHT

77

He continues along the sidewalk.

There are street vendors everywhere. Clothes, jewelry, DVDs, everything. At every turn there are Western men walking arm in arm with much younger Thai women.

Tom stops at one of the stands where they are selling watches. There are catalogs with pictures of all the well-known brands. Tom looks through the Rolex catalog. The vendor is on him like a hawk and pushes for a sale. Tom finds his watch in the catalog and points to it, indicating he'd like to see it. The vendor brings out the watch and gives it to Tom. Tom holds it next to his own watch, which he wears on his left arm. He is amused to find that they are absolutely identical. They haggle about the price, and Tom pays much less than the asking price. He puts his new watch on his right wrist.

TOM  
(to vendor)  
Bangkok. New York.

He points first to one watch and then to the other.

TOM (CONT'D)  
Bangkok. New York.

VENDOR.  
(nodding happily)  
Yes. Bangkok, New York.

78

EXT. BANGKOK - NIGHT

78

Tom has reached an area with wall-to-wall bars. In this case a "bar" is a place where young women are for sale.

Throngs of people parade back and forth. Most are Western tourists, some of whom have just come to buy, and some who have come to gape, as if they were at a zoo. Blinking neon lights, young Thai men trying to coax people into the bars, with promises of ping-pong shows and cheap drinks. Thai women scantily dressed.

Tom sorrowfully observes the scene before him. It's like a carnival. The bars have names like, Pussy Heaven, Dream Girls, Nirvana.

A woman comes up to him.

WOMAN IN BIKINI  
(in terrible English)  
Hello mister! Want good time?

TOM  
(smiling politely)  
No, thank you.

He continues on his way. He passes the entrance to a bar. The doorman tries to solicit him.

DOORMAN  
You want pretty girl?

Tom keeps walking. He looks around. There is music coming at him from all sides - five different songs melding together.

A woman approaches him and wants to pull him into a bar. He declines. Just then his phone rings. He answers.

TOM  
Hello?

79

INT. BEDROOM - DAY

79

Ellen half lying sitting in bed, under the covers. She is clearly suffering from insomnia.

ELLEN  
Hey.

80 EXT. BANGKOK - NIGHT

80

TOM  
(happy)  
Hi!

81 I/E. BEDROOM/BANGKOK - DAY/NIGHT

81

ELLEN  
I still can't sleep.

TOM  
Me neither.

ELLEN  
What are you doing?

TOM  
I'm out walking around, checking  
out the city.

ELLEN  
In the middle of the night?

TOM  
Yes. You should go out, too. Go  
out. Run your butt off, and then  
get some sleep.

ELLEN  
Maybe I will...

TOM  
You should see this. It's just  
so... It's like one giant bordello.  
We are so strange.

ELLEN  
Who?

TOM  
People. They travel half way around  
the planet just to stick it into  
someone else's body... Fifteen  
hours on a plane, twenty... And  
only to...

And even as he speaks, Tom witnesses the incessant dissipation. Blinking neon lights, girls, barely dressed, trying to attract attention, middle-aged men drinking beer as they clutch their "girlfriends'" asses.

Everything is for sale. Tom looks into one of the bars. There are any number of girls dancing on stage. There are clearly legible numbers pinned to their bikinis.

ELLEN  
Are they pretty?

TOM  
Yes. Honestly, some of them are very pretty, but it's just so depressing. I want to come home.

ELLEN  
But, honey, you'll be home soon.

TOM  
The thing is, we've had a setback, so the contract isn't ready yet, and my job is to just sit around twiddling my thumbs. It could take days, maybe even weeks. I don't know.

ELLEN  
Then take off for a while.

TOM  
What, you mean come all the way home?

ELLEN  
No, I mean... Can't you fly out to one of the islands?

TOM  
Yes, I guess I could. What a great idea.

ELLEN  
Lie on the beach, take it easy, and when they need you in Bangkok, you just fly back.

TOM  
Sounds perfect. Pussy Paradise.

ELLEN  
What?

TOM  
One of the bars... It's called Pussy Paradise.

ELLEN

Charming... I better try to sleep.  
Talk to you tomorrow.

TOM

OK. I'll call when I get there. I'm  
going to try to sleep, too. I love  
you.

ELLEN

I love you, too. Bye.

TOM

Bye.

He hangs up.

He enters one of the bars. It is a warehouse full of girls wearing very little clothing. His arrival causes a commotion. It is either low season or he is an early customer. There are ten to twenty girls for every man in the place. It is like one giant shopping mall dotted with bars and pool tables. Some girls go over to Tom pulling at him to join them. He declines politely, and keeps going. New girls approach him, they are like beggars. They all say the same thing: Hello, welcome... Tom keeps going, feeling somewhat like a spy. There are about a hundred girls working there. Tom looks around, not quite believing what he is seeing. He has never been in a place like this before. When he reaches the end of the expanse, he turns around and walks back. He exits the bar.

82 INT. BEDROOM - DAY

82

Ellen is wide awake and has completely given up trying to sleep. She stares at the ceiling. She's had enough. She gets out of bed.

83 INT. APARTMENT SOHO - DAY

83

She puts on her sweats and running shoes.

84 EXT. STREET/PARK - DAY

84

Ellen is out running. Her pace is fast.

85 EXT. STREET/PARK - DAY

85

Ellen is leaning against a bench. She is about ready to drop.

86 INT. BEDROOM - DAY 86

Ellen is lying in bed. She still can't sleep and is wide awake. She gets out of bed.

87 INT. APARTMENT SOHO - DAY 87

Ellen makes another call.

ELLEN  
(in a weak voice)  
Hi. It's Ellen. I'm sick. I won't be able to work tonight. Not sure... It feels like I've got the flu.

88 INT. GROCERY STORE - DAY 88

Ellen is buying groceries. She doesn't look sick at all.

89 INT. APARTMENT SOHO - DAY 89

Jackie comes home from school together with Gloria. As they enter the apartment Jackie points to the front door.

JACKIE  
(in Tagalog)  
Door?

GLORIA  
(in English)  
Yes! Perfect!  
(in Tagalog)  
Door!!

Ellen comes out to the hall to meet them.

ELLEN  
Hi!

GLORIA  
Hello.

JACKIE  
Hi.

ELLEN  
Did you have a good day at school?

JACKIE

Yes.

ELLEN

I've taken the night off. I thought we could make some pizza.

JACKIE

Tonight?

ELLEN

Yes. I even rented some movies.

JACKIE

But tonight Gloria and I are going to church...

GLORIA

No, no, not if... I didn't know you were going to be free tonight...

ELLEN

No, but... Is something special happening at church?

GLORIA

There is a special... Every Thursday there is a special mass for Filipinos. Afterwards we meet and eat some food. It's a special day for Filipinos...

JACKIE

And I'm learning Tagalog.

GLORIA

Our language.

JACKIE

Can't we eat pizza tomorrow?

GLORIA

Jackie, if your mother is at home then...

ELLEN

I bought a bunch of different toppings. You can choose what ever you want on your pizza. I bought different... And then later we can look at the stars.

JACKIE  
(not enthusiastic, but  
polite)  
OK.

ELLEN  
Great.

90 INT. KITCHEN - EVENING

90

Jackie and Ellen are in the kitchen. The counter is covered with food.

ELLEN  
OK. Let's see... We've got ham,  
sausage, tomatoes, different kinds  
of cheese, spinach, eggplant, and,  
oh, this is really good, it's some  
kind of ham. And then we've got...

She stops herself.

ELLEN (CONT'D)  
You're not really into this, are  
you?

JACKIE  
What?

ELLEN  
You'd rather go to church, wouldn't  
you?

JACKIE  
No, well I... It's just that I'm  
trying to learn Tagalog.

ELLEN  
You are?

JACKIE  
Yes.

ELLEN  
Oh.

JACKIE  
It's the Filipino language. Well  
they have lots of different  
languages, but Tagalog is the  
official one.

ELLEN  
That's interesting.

JACKIE  
Do you want me to say something?

ELLEN  
Yes, of course.

JACKIE  
(in Tagalog)  
Hello, my name is Jackie, I am  
eight years old, I live in New  
York, and I am a star.

ELLEN  
Fabulous! What did you say?

JACKIE  
Hello, my name is Jackie, I am  
eight years old, I live in New  
York, and I am a star.

ELLEN  
That was great! I had no idea...  
You are so clever!

JACKIE  
Thanks.

ELLEN  
You know, this is... Has Gloria  
left yet?  
(calling)  
Gloria!

GLORIA (O.S.)  
Yes?

ELLEN  
(to Jackie)  
We can make pizza tomorrow instead.

JACKIE  
OK.

ELLEN  
Hurry before Gloria leaves.

JACKIE  
Thanks, mom.

Jackie rushes out. Ellen is left alone in the kitchen. She looks at all the food not quite sure what to do. She sighs. She has no desire, whatsoever, to prepare food.

91 INT. CHURCH - EVENING

91

Mass at a Catholic church in New York City. All of the parishioners are from the Philippines. The priest speaks Tagalog.

Gloria and Jackie sit together in one of the pews.

92 INT. APARTMENT SOHO - EVENING

92

Ellen makes a call.

ELLEN

(to the person on the other end)  
Yeah, hi. I'd like to order a  
pizza. Fresh tomatoes and spinach,  
and some Parmesan...

93 INT. COMMUNITY ROOM - EVENING

93

A community room belonging to the church. There are rows of tables and chairs, and Filipino dishes have been laid out. There are many people there. Cheerful atmosphere. Gloria and Jackie are sitting with a group of young women (most likely nannies). They are eating and talking and laughing. They all speak in Tagalog, including Jackie.

JACKIE

My name is Jackie.

ONE WOMAN

Good!

Gloria smiles. She looks like a proud parent.

JACKIE

What is your name?

ONE WOMAN

My name is Rita.

JACKIE

Rita?

ONE WOMAN

Yes.

JACKIE  
How old are you?

They all laugh.

ONE WOMAN  
I am twenty-two. How old are you?

JACKIE  
I am eight years old.

ONE WOMAN  
You are very good.

Jackie doesn't understand. She looks at Gloria.

GLORIA

(in English)  
She says you are very good.

JACKIE.  
(in Tagalog)  
Thank you.

They all clap.

94 INT. APARTMENT SOHO - EVENING

94

Ellen is sitting alone in front of the TV eating her pizza.  
She channel-hops, but it's all the same: violence and chaos.

95 INT. CHURCH - EVENING

95

There is a small store at the church where one can buy books and crucifixes, and whatnot (might even be a book table). Gloria buys a Filipino children's book for Jackie. On the one side the text is in English. On the other, Filipino. Jackie is thrilled.

96 INT. APARTMENT SOHO - EVENING

96

Ellen makes a call.

ELLEN  
Hi, it's Ellen. I wanted to let you know that I'm feeling much better now. No, it isn't the flu. I'll be in tomorrow. Are you full up tonight? I see... Should I come in?  
(MORE)

ELLEN (CONT'D)

No, I really do feel fine. I was just a little run-down, I think. I'm on my way.

97 INT. HALL - EVENING

97

Ellen pulls on her coat and walks out the door, leaving the apartment empty.

98 INT. SURGERY - NIGHT

98

Ellen is operating. Steve is there as well. As usual there are two on-going discussions: one professional and one mundane.

ELLEN

At this point I'm thinking of letting Jackie's nanny adopt her...

Steve laughs.

99 INT. SCHOOL - DAY

99

A classroom in a private school. Salvador is sitting at a desk, and, like all the other children, wearing a neat blue and white school uniform. The teacher is sitting behind her desk. It is an orderly, old-fashioned classroom. Everything in its place. One of the students is reading out loud.

CHILD

The sky is blue... The grass is green... (etc)

100 EXT. ROAD - DAY

100

Salvador and Manuel are on their way from school. They each carry a backpack.

SALVADOR

What do you think mama is doing right now?

MANUEL

I don't know, sleeping probably.

SALVADOR

Sleeping?

MANUEL

It's night time there.

SALVADOR

What?

MANUEL

When it's day here it's night in America, didn't you know that?

SALVADOR

No.

Salvador contemplates this fact.

SALVADOR (CONT'D)

How long will mama be gone?

MANUEL

I don't know. A few years. Five, maybe.

SALVADOR

Five years?

MANUEL

Maybe ten.

Salvador is absolutely shocked. They continue walking, when suddenly Salvador starts to run. He runs away from his brother.

101 EXT. SALVADOR'S HOUSE - DAY

101

Salvador runs into his house.

102 INT. SALVADOR'S HOUSE - DAY

102

Salvador finds his grandmother's cell phone. He rushes out of the house.

103 EXT. BEACH - DAY

103

Salvador is sitting on the beach holding the phone. He finds his mother's number.

104 INT. GLORIA'S ROOM - NIGHT

104

Gloria sleepily answers her phone. It is the middle of the night in New York.

GLORIA  
(in Tagalog)  
Hello?

105 EXT. BEACH - DAY

105

Salvador is sitting on the beach looking out to sea. It's so big, so very big.

SALVADOR  
(almost in tears)  
It's me mama. I want you to come home now.

106 INT. GLORIA'S ROOM - NIGHT

106

GLORIA  
What?

107 I/E. BEACH/GLORIA'S ROOM - DAY/NIGHT

107

SALVADOR  
You have to come home.

GLORIA  
Is something wrong, Salvador? Has something happened?

SALVADOR  
I can help you. I know you need a lot of money for the new house and everything.

GLORIA  
Is your grandmother there?

SALVADOR  
But I can help you earn money.

GLORIA  
You don't have to help me, sweetheart.

SALVADOR  
I'm going to.

GLORIA  
(not taking him seriously)  
That is really sweet of you.  
(MORE)

51.

GLORIA (CONT'D)  
Has something happened? Are you  
sad? Where are you?

SALVADOR  
I'm going to get a job.

GLORIA  
You don't say. You're going to get  
a job?

SALVADOR  
Yes.

GLORIA  
But where will you work, my love?

SALVADOR  
I don't know yet. I'll find  
something.

GLORIA  
That sounds good. Don't be sad  
Salvador. I know this is hard, but  
I'll be home soon.

SALVADOR  
I'm going to help, so you come  
home.

108 INT. SUITE - DAY

108

Tom takes a pile of documents out of his briefcase. He stuffs  
it with his boxers and socks, all the while talking on the  
phone.

TOM  
No, you don't need to do a thing.  
I'll just get a regular flight and  
then find something once I get  
there. No, really. Word of honor,  
it's fine... I'm an old hand at  
this. Used to back pack all the  
time...

109 INT. TAXI - DAY

109

Tom is in the back seat of a normal cab. He looks out the  
window.

110 EXT. SKY - DAY 110  
An airplane taking off.

111 INT. AIRPLANE - DAY 111  
Tom is sitting in economy class with all the other normal tourists. He is wearing a white shirt. He takes a look around before turning to look out the window.

112 EXT. VIEW FROM AIRPLANE - DAY 112  
Far below Bangkok rapidly disappears.

113 EXT. AIRPORT - DAY 113  
An unassuming little airport on a little island in Thailand. The baggage claim is outdoors. Tom is sweating in the heat. His trousers, white shirt, and black leather shoes are much too warm for this climate. His luggage consists of two watches, one on each wrist, and his over stuffed briefcase.  
A pretty, well-dressed WOMAN approaches Tom, greeting him with her hands together and a slight bow. Tom does his best to greet her in the same manner.  
The woman gives Tom a famous Thai smile, which, according to many, is proof of their unusual friendliness and good cheer. There are those, however, who choose to interpret their smiles and kindness as a direct result of Thailand's lamentable dependence on tourists and their hard cash. This is all, of course, nonsense, and one should never, under any circumstances, generalize about any particular group of people, or assume they are all the same - good or bad. In any case, the woman smiles at Tom and ask if he has booked a hotel. He answers no. Tom tells her he would like a simple bungalow on the beach. She arranges for a car to drive him to such a place. The driver puts Tom's case in the trunk.

114 I/E. CAR - DAY 114  
Tom is sitting in the back seat of a car (van) looking out of the window.

115

I/E. CAR/HOTEL - DAY

115

The car has arrived at a rather expensive but not particularly trendy resort which caters to families with children. Tom knows right away it is not where he wants to be.

TOM

No. Not here. This is not... I want something simple. Not like this.

DRIVER

No good?

TOM

No. Sorry. I's like to find a place that... I don't know, just something simple.

The driver does not seem to understand.

DRIVER

Simple?

TOM

Yes. Like a hut or a bungalow on the beach. Nothing fancy. Just simple... Cheap?

DRIVER

Cheap?

TOM

Yes. Cheap. OK?

DRIVER

OK.

TOM

Do you know a place like that? Just a hut on the beach?

DRIVER

On beach, yes?

TOM

Yes.

DRIVER

OK.

TOM  
Great.

They drive off.

116 I/E. CAR - DAY

116

Tom looks out the window. He sees a number of street vendors selling clothes. He asks the driver to stop. He is going to buy a few things.

117 EXT. STAND - DAY

117

Tom has got out of the car and has gone over to one of the stands selling t-shirts. He points to a t-shirt with a large dragon print. He points to another, perhaps an elephant, or maybe a Rasta print, or perhaps something more humorous, like the word cocaine made to look like the word Coca Cola, or a caricature of Usama Bin Laden. He buys the t-shirts.

He then buys a pair of swim trunks.

A pair of sandals.

A pair of sunglasses.

And then he is ready to continue.

118 I/E. CAR - DAY

118

They continue on their way.

119 I/E. CAR - DAY

119

The car turns off the main road onto a bumpy dirt road. Tom is bounced from side to side in the back seat.

120 I/E. BUNGALOW VILLAGE - DAY

120

The driver stops at place that has many bungalows along the beach. It appears tranquil and relaxed.

TOM  
This is perfect.

121 EXT. BEACH - DAY

Pure white sand. Crystal clear water. Almost no people. A bungalow in the middle of the beach. Tom and a young man approach.

YOUNG MAN  
Here it is.

He indicates the bungalow with his hand.

TOM  
Wonderful.

122 INT. BUNGALOW - DAY

122

The young man shows him around the bungalow.

TOM  
Perfect. I'll take it.

123 INT. BUNGALOW - DAY

123

Tom, now alone, pulls his shirt over his head. Takes off his trousers.

124 EXT. BEACH - DAY

124

Tom runs, splashing into the sublime ocean wearing his newly bought, Hawaii print swimsuit.

125 EXT. OCEAN - DAY

125

Tom lies floating in the ocean. His arms out-stretched, almost like Jesus on the cross. His face is turned towards the sky. He is in heaven.

126 INT. RESTAURANT - EVENING

126

An unassuming, little bar on the beach. Relaxed atmosphere, not a lot of customers. Just a group of Tribe tattooed twenty-somethings at one of the tables, but they haven't really gotten started yet, so everything is still under control. Tom is at another table wearing his new outfit: shorts, T-shirt, sandals, and sun hat. An observant person would see that he hasn't shaved today. Tom has just eaten.

Pad-thai and a Singha. The waiter, a bearded Westerner around forty years of age, comes out to clear the table.

TOM

Thanks. That was really good.

BEARDED MAN

Thanks.

TOM

Best meal I've had in a long time...

BEARDED MAN

Thanks.

TOM

I'll have another beer.

BEARDED MAN

Same kind?

TOM

Yes.

The bearded waiter leaves. At the table next to Tom the guys are discussing the fact that in Thailand, sex isn't associated with shame and guilt, the way it is in the west. It's all Freuds fault that we have so many hang-ups about sex. Here, they are more relaxed, it's not such a big deal.

The bearded waiter returns with Tom's beer.

BEARDED MAN

Do you mind if I ask you where you're from?

Not letting Tom answer.

BEARDED MAN (CONT'D)

I like to try to guess where folks are from. You're from the States, right?

TOM

Yes.

BEARDED MAN

Yeah, that was easy, but I usually am right about smaller countries, too. There are so many different nationalities here.

(MORE)

BEARDED MAN (CONT'D)  
Australians, Germans,  
Scandinavians, Brits, Japanese,  
Koreans, Italians, Russians...

TOM  
But where in the States am I from?

BEARDED MAN  
That's a little harder. But I'm  
guessing you're from the west  
coast; California.

TOM  
That's right!

BEARDED MAN  
Really? You're from California?

TOM  
Yes.

BEARDED MAN  
L.A.?

TOM  
I don't believe it!

BEARDED MAN  
Am I right?

TOM  
Totally! You're good.

BEARDED MAN  
Well, you know, people come here  
from all over...

TOM  
How about you? Where are you from?

BEARDED MAN  
I'm from Australia. Melbourne.  
Vancouver.

TOM  
How did you end up here?

BEARDED MAN  
Not sure, really. I just... I was  
here on vacation. And I... I just  
felt it was time to do something  
new. It was that easy. I stayed.

TOM

Awesome. What else can you tell  
about me? Can you tell what I do?

BEARDED MAN

No, that's too hard. I think you  
have your own company.

TOM

Nope. I'm a fireman.

BEARDED MAN

Really?

TOM

Yes.

Tom extends his hand, introducing himself.

TOM (CONT'D)

Frank.

BEARDED MAN

Billy.

TOM

Nice to meet you, Billy.

BEARDED MAN

Nice watches...

TOM

Aren't they? I got Thai-time, and  
L.A.-time. But they're both just  
cheap copies.

BEARDED MAN

Yeah, but sometimes the copies are  
as good as the real thing... This  
is a copy.

He holds out his arm and shows Tom his watch.

BEARDED MAN (CONT'D)

I've had it since I moved here and  
it still works perfectly.

Fantastically beautiful sunset. Tom is walking along the  
beach. He dials a number on his cell phone, holds it up to  
his ear, and waits for someone to answer. No answer.

Tom leaves a long message on his wife's voice mail. He is a little drunk.

TOM

Hi, honey, it's me. I've been doing some thinking and... I think it might be time for us to do something new. Why don't we move to Thailand? We could have a little bar on the beach... I don't know, sorry if that sounds stupid, but it doesn't have to be forever, it can be like a time-out, a sabbatical - and it's not because I'm unhappy or dissatisfied with my life, or anything like that. I love you beyond anything, and Jackie, I love her so much... But yesterday, or maybe it was the day before, I don't know, I mix up the days over here, I was telling some guys about my pen, you know, the one made out of mammoth ivory, and suddenly I was like... How the hell did I turn out to be a guy who collects pens? I mean, go and look at my desk! I own 224 fountain pens! How did that happen? And I just ate a fantastic dinner that cost about two bucks and was a million times better than my lunch in Bangkok which cost about 100. And my job... Now I realize why my job has become so boring. It's because I'm too successful, can you believe that? I've made it to the top and now all I get to do is sign contracts. I got started in this business because I loved the challenge. It was like a game... but it's not a game anymore, and I just...I don't know. I want a change in my life. Anything. There are so many things I still want to do before I die. Show you and Jackie the world. Go to China, India, Cambodia. I want to climb Everest, become an architect and an archeologist. Build a house in the woods, and... I don't know. Call me so we can talk. Sorry. No need to worry, I'm not sad or anything, it's just that it's so beautiful here.

(MORE)

TOM (CONT'D)

I'm on the beach and the sun is just setting, and I love you so much, and give Jackie a big hug from me, and...

There is a beep on the other end. Message over.

TOM (CONT'D)

...and now you can't hear me anymore so I don't know why I'm still talking...

128 INT. RESTAURANT - EVENING

128

Tom is drinking another beer. The group of young men next to him are about to leave. They ask him if he'd like to join them.

TOM

Thanks for asking, but... no, not tonight... I'm going to take it easy, but maybe tomorrow...

The guys leave. Tom takes a sip of his beer.

129 EXT. OCEAN - EVENING

129

Tom is in the ocean. He is floating in the moon light.

130 EXT. BEACH - EVENING

130

Tom is sitting on the beach with a towel wrapped around him. He is loving it.

131 INT. SALVADORS HOUSE - EVENING

131

Manuel and Salvador are lying in bed.

SALVADOR

(whispering)  
You know what I'm gonna do after school tomorrow?

MANUEL

No.

SALVADOR

I gonna get a job.

MANUEL  
A job? Are you dumb, or what?

SALVADOR  
I swear.

MANUEL  
OK. Sure... Go to sleep.

Manuel turns over. Salvador lies awake thinking.

132 INT. GLORIA'S ROOM - MORNING

132

GLORIA  
(crying)  
I can't do this anymore...

133 INT. SALVADOR'S HOUSE - EVENING

133

Gloria is speaking to her mother, Salvador's grandmother.

GRANDMOTHER  
Of course you can. You are strong.

134 INT. GLORIA'S ROOM - MORNING

134

GLORIA  
It feels like my heart is  
breaking...

135 INT. SALVADOR'S HOUSE - EVENING

135

GRANDMOTHER  
But it isn't breaking. Your heart  
is strong...

136 INT. GLORIA'S ROOM - MORNING

136

GLORIA  
No, it isn't...

137 INT. SALVADOR'S HOUSE - EVENING

137

GRANDMOTHER  
You'll get used to it. It is hard  
at first, but you'll get used to it  
soon.

138 INT. GLORIA'S ROOM - MORNING 138

GLORIA

No. I will never get used to this.  
I don't think God wants this...

139 INT. SALVADOR'S HOUSE - EVENING 139

GRANDMOTHER

I think God wants you to be able to  
give your children a better start  
in life. And that you can only do  
by...

140 INT. GLORIA'S ROOM - MORNING 140

GLORIA

(interrupting)  
No. I think God wants me to come  
home to my children...

141 INT. SALVADORS HOUSE - NIGHT 141

At last, Salvador is sleeping.

142 INT. GLORIA'S ROOM - EVENING 142

Gloria is kneeling by her bed, arms resting on her bed, hands clasped in prayer. She looks up at the icon of Jesus and the Virgin Mary on her wall. Next to this image are the photographs of her own children.

143 EXT. BEACH - MORNING 143

Sunrise.

144 EXT. BEACH - DAY 144

Tom is swimming in the ocean (he has, perhaps bought some fins, a mask, and a snorkel).

63.

145 EXT. BEACH - DAY

145

Tom is sitting on a beach towel on the beach. He is on his phone.

TOM

Hi. It's Tom. Have you made any progress in the negotiations? No? None whatsoever? Fine. I'm having a great time, so don't stress...

146 EXT. STREET - DAY

146

Salvador is biking. He is wearing his neat school uniform.

147 EXT. BY A FISHING BOAT - DAY

147

Some fishermen are sitting on the beach repairing their nets. Salvador walks over to them.

SALVADOR

Do you need help?

FISHERMAN

What?

SALVADOR

If you need help, I can work for you.

The fishermen laugh at the little boy.

FISHERMAN

No, boy. We don't need help.

They laugh.

148 EXT. STREET - DAY

148

Salvador biking.

149 INT. RESTAURANT - DAY

149

Salvador has gone into a tired, worn-out restaurant. It is practically empty, just a couple of lonely men at one of the tables, drinking beer. Salvador approaches the bar and speaks to the man working behind the counter.

SALVADOR

Hello. I was wondering if I could get a job here.

MAN

What'd you say?

SALVADOR

If I could get a job here.

MAN

No, you can't get a job here! Get out!

150 EXT. STREET - DAY

150

Salvador biking.

151 EXT. SARI-SARI-STORE - DAY

151

A sari-sari store. A tiny grocery and general store, more like a stand, really. It's so small that its patrons never go in. They just give their order and the owner takes what they want off the shelves.

Salvador goes up to the lady standing behind the counter.

SALVADOR

Hello.

LADY

Hello.

SALVADOR

I was wondering if I could work here.

LADY

Work?

SALVADOR

I could help with anything. I could carry something, and do lots of other things, too.

LADY

Yes, I suppose you could do that.  
Do you want to?

SALVADOR

Yes.

LADY

Well, I don't know if I have very much to do, but I do have some rice... You seem like a very nice boy. Are you sure you want to help me?

SALVADOR

Yes, I'm sure.

LADY

Well, then, if you think it's fun to help out, then I'm grateful for the help. Come with me and I'll show you what to do.

152 EXT. BEHIND THE SARI-SARI STORE - DAY

152

Behind the little store, or rather stand, there is a large sack, full of rice.

LADY

We have to divide this sack of rice into smaller bags. We do it like this: take this...

She sees she has a customer.

LADY (CONT'D)

Wait a second.

She goes over to the counter to help her customer. Salvador feels proud that he was able to find some work. The lady comes back.

LADY (CONT'D)

There now. Where were we? You take some rice in the measuring cup and pour it into one of these smaller bags.

She shows Salvador how to use the measuring cup.

LADY (CONT'D)

You have to put the same exact amount in each bag. Right up to this line. Now you try.

She gives the measuring cup to Salvador. He fills it with rice and then pours it into one of the bags.

LADY (CONT'D)

Good. And then you tie a knot. Can you tie a knot, too?

SALVADOR

Yes.

He ties a knot.

LADY

Very well done. You are very good. Are you sure you want to help me with this?

SALVADOR

Yes.

LADY

Good. Then let's get to work.

And Salvador gets to work. Bag after bag.

153

EXT. BEHIND THE SARI-SARI STORE - EVENING

153

The large sack of rice is finally empty. It is now evening. Salvador gets up and stands next to the little store's back door. The lady is taking care of a customer. Salvador waits until she is done.

SALVADOR

I'm done now.

LADY

With all the bags?

SALVADOR

Yes.

LADY

Is the entire sack empty?

SALVADOR

Yes.

LADY

What a good boy you are!

She comes to inspect his work. The sack is empty.

LADY (CONT'D)  
What a good job you've done! You  
have really earned yourself a  
treat! Come in and choose something  
sweet.

Salvador enters the store. The lady points to the candy on  
the shelf.

LADY (CONT'D)  
Or perhaps you would prefer  
something to drink? You know what?  
Take one of each. Choose a piece of  
candy and something to drink. You  
have definitely earned it.

Salvador takes a piece of candy and a mango drink from the  
fridge.

SALVADOR  
Thank you.

LADY  
You are welcome to come back again  
if you like helping out so much.  
Maybe you would like to have your  
own sari-sari when you grow up??

SALVADOR  
(hesitant with candy and drink in  
hand)  
Yes, well... but...

LADY  
Yes?

SALVADOR  
Um... I was wondering... How much did  
I earn?

LADY  
How much did you earn? But I have  
just given you candy and a drink...  
Did you think I was going to give  
you money?

SALVADOR  
Yes...

LADY  
Is that why you came here? Because  
you thought you would get money?

SALVADOR  
(weakly)  
Well... Yes...

LADY  
I have never... What nerve... You spoiled brat... You should be ashamed! Get out of here! Get out of my sight!

Salvador runs away.

LADY (CONT'D)  
(yelling after him)  
You should be ashamed! Trying to cheat money off an old woman!

154 INT. SURGERY - NIGHT

154

Ellen is about to begin to operate. The patient on the table is under anesthetic. She waits for Steve to give her the go-ahead.

STEVE  
OK. She's ready. Hang on. Turn the music on, please.

ELLEN  
What?

STEVE  
Special, just for you.

The nurse hits play, turning the music on. It's death metal.

ELLEN  
(angry)  
What the hell?

STEVE  
Well, you said you wanted death metal.

ELLEN  
Turn that shit off!

The nurse turns it off.

ELLEN (CONT'D)  
Are you out of you mind?

155 EXT. BEACH - EVENING

155

Salvador is sitting alone on the beach sipping his mango drink. The sun is just setting over the ocean. He has already finished the candy. He buries the colorful wrapper in the sand.

156 INT. SURGERY - NIGHT

156

Ellen is closing an incision.

ELLEN  
(lacking enthusiasm)  
OK. Good work everyone.

157 INT. HOSPITAL CHANGING ROOM - MORNING

157

Ellen is changing into her clothes. She looks tired.

158 INT. HOSPITAL CORRIDOR - MORNING

158

Ellen emerges from the changing room. She catches sight of Steve.

ELLEN  
Steve!

Steve turns around

ELLEN (CONT'D)  
Can I ask you something?

STEVE  
Sure... Hey, sorry about the death metal... It wasn't very nice, i apologize.

ELLEN  
No, no. That's OK. I just wasn't in the mood... No, it's... I was wondering about your whale song CD...

STEVE  
Yes?

ELLEN  
Is there any chance it might help you to relax?

STEVE

Relax? You mean while we're  
operating?

ELLEN

No, I'm having trouble sleeping.

STEVE

I can put you under, if you like.  
I've got the goods.

ELLEN

Right. No, seriously...

STEVE

It's perfect. Whale song is like,  
you know, like the whales... It's  
like a massage for the soul. Did  
you know that the sound travels  
something like 60 miles under  
water? They serenade each other  
from afar.

ELLEN

Really? And what do they sing  
about?

STEVE

Oh, you know. The usual: Here I am.  
Where are you? I love you. I miss  
you. The usual...

159 INT. KITCHEN - MORNING

159

Gloria and Jackie are eating breakfast.

160 INT. HALL - MORNING

160

Gloria and Jackie are getting ready to go to school.

GLORIA

Do you have everything?

JACKIE

Yes.

GLORIA

Your homework?

JACKIE

Yes.

GLORIA

Good. Then off we go.

161 EXT. STREET - MORNING

161

Ellen locks the car. She runs, trying to make it home in time to see Jackie.

162 INT. HALL - MORNING

162

Ellen enters.

ELLEN

Hello? Anyone home?

No answer. Ellen takes off her coat.

163 INT. CLASSROOM - DAY

163

Jackie is sitting in her classroom reading.

164 INT. BEDROOM - DAY

164

Ellen draws the curtains in her bedroom trying to shut out the strong sunlight. She is trying to make the room as dark as possible.

165 INT. BEDROOM - DAY

165

Ellen pushes play on a small, portable CD-player. She puts on the headphones and listens to the whales calling to one another. She closes her eyes lying quietly for a while. And then all of a sudden she starts laughing at how ridiculously desperate she is to cure her insomnia. She pulls off the headphones.

166 INT. RESTAURANT - EVENING

166

Same restaurant as the night before. Tom is finishing his beer and has already finished his dinner. A group of young men sitting next to him are about to leave. On their way out, one of them asks Tom if he'd like to go with them. Tom hesitates, but in the end decides to go along.

167 EXT. BEACH - EVENING

167

Tom introduces himself to the young men. He says his name is Frank and that he is a fireman. The guys think that's cool.

168 EXT. STREET - NIGHT

168

They have reached the town. They walk and talk about various things. They are tipsy and feeling rowdy. They pass a disco call "Tsunami;" with the following motto: Disco never dies" (And, yes, there is, in fact, such a disco). They talk about the tsunami, the fact that they are standing in a spot once covered with dead bodies... Tom had no idea, and he looks around him in fascination. Someone mentions the fact that there weren't any animals killed by the tsunami. That apparently animals are gifted with a sixth sense that sent them running for the hills in time, even the elephants...

Then they round a corner and are all of a sudden thrust into the world of bars and girls.

TOM  
Oh, no... Not this...

ONE GUY  
What?

TOM  
I don't like places like this.

ONE GUY  
What, you don't like girls?

TOM  
Of course, but...

ANOTHER GUY  
Are you gay?

TOM  
Yeah. I'm gay and I want to take you home with me tonight...

Laughter and jokes, arguing back and forth. A bunch of girls come over to them, flirting and trying to get them to go with them to their particular bar. They guys go into one of the bars, and in the end, even Tom goes with them.

169

INT. BAR - NIGHT

169

Tom is sitting on a bar stool. One of the guys is playing pool with a girl. Some girls in bikinis are dancing on stage. One such bikini-clad girl is sitting on a fat old man's lap. The age difference must be about 40 years. She could be his granddaughter.

Tom is at the bar drinking a beer. There is a girl flirting with him. She wants to sit on his lap. He feels uncomfortable. She puts her hand on his thigh. He removes it. She laughs and walks away. Tom turns to the guy sitting next to him.

TOM

So, how old are you?

GUY

Twenty-two.

TOM

Twenty-two. What's your name?

GUY

Robin.

TOM

Tell me, Robin, do you think this is OK?

ROBIN

What?

TOM

All this. Do you know what I think of when I see all this?

ROBIN

No.

TOM

I think that we have completely ruined everything and that we're are all going die.

ROBIN

What do you mean?

TOM

I'm not a fireman. I'm a paleontologist.

(MORE)

TOM (CONT'D)  
You know, like Ross, from Friends.  
He's a paleontologist.

Robin doesn't quite follow.

TOM (CONT'D)  
I'm an expert in mammoths. Do you  
know what mammoths are, what  
happened to them?

ROBIN  
Yeah, no, not really.

TOM  
Well, nobody actually knows what  
happened, but something went wrong -  
and they died, all of them... And  
when I see stuff like this, I can't  
help thinking we're all gonna die.  
Something has gone totally wrong  
and we're gonna go the way of the  
mammoth. The whole human race is  
gonna become extinct - disappear  
from the face of the earth, and the  
rats are gonna take over. And then  
they'll make pens out of our  
skeletons and...

ROBIN  
Man, what are you talking about? I  
thought you were a fireman...

TOM  
Yeah, no... I was just kidding, I'm  
a fireman.

Another girl comes over to Tom.

GIRL  
Hey mister...

TOM  
Hey...

GIRL  
Why you look like this?

She imitates his dour expression.

GIRL (CONT'D)  
Smile...

She gives him a big smile. Tom tries to smile back.

GIRL (CONT'D)  
Good! What your name?

TOM  
My name is Frank. What's your name?

GIRL  
Cookie.

TOM  
Cookie? OK.

COOKIE  
Where you from?

TOM  
USA.

COOKIE  
I love USA.

TOM  
Really?

COOKIE  
Yeah.

Cookie leans closer to Tom.

COOKIE (CONT'D)  
You want some fun? You want to go  
your place?

TOM  
No, no, no...

COOKIE  
No?

TOM  
No, I mean... You're a very nice  
girl and all... but... OK. OK.  
Let's go... Come on.

COOKIE  
Yes?

TOM  
Yes. Come on, let's go.

He puts his arm around her in a gentleman like manner and  
tries to lead her out of the bar, but she stops him.

COOKIE

No. First you pay bar fine.

TOM

Bar fine?

COOKIE

Yes, you pay bar first.

TOM

I have to pay the bar first? OK,  
I'll pay the bar. Oh, God, this  
is... It's the end, we're all gonna  
die, every last one. The world  
is... OK, what's the finder's fee?

Cookie helps him pay the proper amount to the middle-age woman behind the counter. When the guys see what is going on they start to cheer and whistle.

Then Tom and Cookie leave the bar. He puts his arm around her shoulders is a fatherly kind of way, and when they have walked a distance from the bar he says:

TOM (CONT'D)

Ok, how much for the whole night?

COOKIE

For whole night?

TOM

Yes.

COOKIE

3000.

TOM

3000 for the whole night.

COOKIE

Yes.

TOM

OK. This is what we're going to do.

He digs into his pockets for some money.

TOM (CONT'D)

I am going to give you 3000 so you  
don't have to work tonight. You can  
just go home and sleep, OK?

Cookie does not seem to understand.

TOM (CONT'D)  
Listen. I do not want to have sex  
with you, OK? No sex. OK? But i  
will give you 3000 baht. I am  
paying you to go home and sleep.

He gives her 3000 baht.

TOM (CONT'D)  
3000. No, here's 4000. I am paying  
you to sleep. In your bed. Not in  
my bed. You go home and sleep. OK?  
I do not want you to work any more  
tonight. OK? So I am paying you  
4000. OK?

COOKIE  
OK.

TOM  
Good. And you will not go back  
there again.

COOKIE  
(smiling)  
OK.

TOM  
I going to stand here and watch. I  
want to make sure you go home.

COOKIE  
OK.

TOM  
Go now.

COOKIE  
OK.

TOM  
Good night.

COOKIE  
OK. Good night.

TOM  
Go. I'm going to wait until you  
gone.

COOKIE  
OK.

She goes.

COOKIE (CONT'D)  
(turning around)  
Bye.

TOM  
Bye.

Tom watches as she leaves. He sighs deeply. She is swallowed up by the darkness. Suddenly he realizes something.

TOM (CONT'D)  
Shit!!  
(yelling)  
Cookie! Wait!

He runs after her. Cookie hears him and stops. He catches up to her.

TOM (CONT'D)  
I... Do you know how to find Happy Bungalows? I don't know which way... I'm completely...

COOKIE  
Happy Bungalows?

TOM  
Yes.

COOKIE  
I show you. Come.

TOM  
If you just point out which direction, I'll find it.

COOKIE  
I show you.

They walk a little way together. Cookie tries to take his hand, but Tom won't let her.

TOM  
No, just show me the way, OK?

They walk on in silence. Tom peeks at Cookie.

TOM (CONT'D)  
So, your name is Cookie?

COOKIE

Yes.

TOM

Is that your real name?

COOKIE

Yes.

TOM

OK.

COOKIE

Funny name?

TOM

No, it's a nice name.

COOKIE

You can eat. Cookie. You can eat it.

She pretends to put a cookie in her mouth.

TOM

Yes.

COOKIE

Funny.

TOM

(does not think it's so funny)

Yes, funny...

Tom looks at her. Cookie notices and smiles at him. She is pretty.

170

INT. BATHROOM - NIGHT

170

Tom's face. Silent concentration. Breathing heavily through his nose. Eyes closed. It looks and sounds as though he is having sex.

CUT TO:

171

INT. BATHROOM - NIGHT

171

A wider view/angle. We now see he is alone. He is masturbating in the bathroom. He comes in the sink.

He rests his head against the mirror. Breathes.

172 INT. BAR - NIGHT

172

Cookie and her friend Pim are sitting in a bar talking. Cookie has not kept her promise to Tom and went back to the bar.

PIM  
And no sex?

COOKIE  
No.

PIM  
Nothing?

COOKIE  
No. He gave me 4000 baht. I just showed him the way back.

PIM  
Where is he from?

COOKIE  
America.

PIM  
America. I love Americans.

COOKIE  
I hate Americans, but this one was different.

PIM  
You hate Americans?

COOKIE  
Yes.

PIM  
Why?

COOKIE  
Because they think they're the best. They think they're so good in bed.

PIM  
Italians are worse.

COOKIE

Yes, they are worse...

PIM

And then they don't want to pay.  
They think they are so good they  
shouldn't have to pay! But the  
worst are the Germans.

COOKIE

Germans? Germans are OK.

PIM

They're dirty.

COOKIE

I don't think so.

PIM

They stink. They don't wash  
properly.

COOKIE

But they aren't like Arabs.

PIM

No, OK, Arabs are worse. But I  
never go with an Arab.

COOKIE

Neither do I.

PIM

And I don't go with Japanese  
either.

COOKIE

No way, not with a Jap... I hate  
the Japanese! Dicks the size of my  
little finger...

They laugh.

PIM

But Americans... Did he really give  
you 4000 baht just to show him the  
way?

COOKIE

Yes. I'm going to look for him  
tomorrow. I know where he is  
staying.

173 INT. BUNGALOW -NIGHT 173  
Tom is in bed sleeping in the fetal position.

174 INT. TOY STORE - DAY 174  
Gloria is walking around a toy store reminiscent of Toys R Us. She has a huge shopping cart, into which she puts toys. A basketball, two action figures.

175 INT. GLORIAS ROOM - DAY 175  
Gloria puts the toys in a large box.  
She closes the flaps and tapes it well.  
With a black marker she writes the children's names and address on the box.

176 INT. JACKS ROOM - DAY 176  
Ellen is sitting on Jackie's bed. She is looking through Jackie's book about astronomy.  
She strokes the pillow.  
She lies down on the bed and picks up a teddy bear giving it a hug. She smells it.

177 INT. STORE - DAY 177  
A store that sells telescopes and cameras and other such items. Ellen buys a very large and exclusive telescope.

178 INT. APARTMENT - DAY 178  
A man from a delivery service carries the telescope into the apartment. He follows Ellen's instructions and places the telescope next to the window.

179 INT. HALL - DAY 179  
Jackie has just arrived from school. Ellen meets her in the hall.

ELLEN

Come.

JACKIE

What is it?

ELLEN

Come.

She shows her daughter into the living room.

180 INT. APARTMENT - DAY

180

Jackie has caught sight of the telescope.

JACKIE

What? Is that for me?

ELLEN

Yes.

JACKIE

Really?

ELLEN

Yes.

Jackie throws herself around her mother's neck.

ELLEN (CONT'D)

I thought if you're going to be an astronomer, you had better get practicing...

JACKIE

It's so big!

ELLEN

Yes, I know. Do you want to have a look?

JACKIE

Yes, but... you can't really see the stars when it's light out. You have to look when it gets dark.

ELLEN

Yes, that's true.

JACKIE

But we'll be able to see them later  
when it gets dark! Then I can show  
you all the stars.

ELLEN

OK. I have to work tonight, but it  
will get dark before I have to  
leave...

181 INT. KITCHEN - EVENING

181

Ellen, Gloria, and Jackie are eating dinner. It's very good.  
Ellen has never had this dish before. Gloria tells her it is  
a special Filipino dish that she sometimes prepares because  
it is one of Jackie's favorites.

ELLEN

Oh, really. Have you had this  
before?

JACKIE

Yes, it's one of my favorites.

ELLEN

Yes, it's delicious.

They eat.

ELLEN (CONT'D)

So... Shall we break in your new  
telescope after dinner? It's dark  
enough now.

JACKIE

We can't. It's too cloudy.

ELLEN

No, I don't think so...

JACKIE

I already looked. You can't see  
anything. It's too cloudy.

ELLEN

Oh.

Ellen looks somewhat disappointed.

182 INT. BATHROOM - EVENING

182

Ellen is brushing her teeth. She leaves the bathroom still brushing her teeth.

183 INT. LIVINGROOM - EVENING

183

Ellen enters the living room. Jackie and Gloria are on the sofa. Gloria is helping Jackie read a Filipino children's book. Gloria praises Jackie. Ellen stops. She turns around and goes back to the bathroom. She looks angry.

184 INT. BATHROOM - EVENING

184

She spits. Rinses her mouth. Leaves the bathroom.

185 INT. LIVINGROOM - EVENING

185

Ellen enters the living room.

ELLEN  
(to Gloria)  
Gloria? Could I have a word with  
you, please?

GLORIA  
Yes, of course.

ELLEN  
Let's go into the kitchen.

186 INT. KITCHEN - EVENING

186

ELLEN  
It's about all of this Tagalog...  
I'm not completely pleased about  
it. Or rather, I don't have  
anything against the fact that  
Jackie is so interested. That's  
just great. But I really don't want  
her to spend so much time on it.  
I'm afraid it will interfere with  
her homework.

GLORIA  
She has already finished her  
homework.

ELLEN

Yes, well that's very possible  
but... It's gotten to be too much,  
do you understand?

GLORIA

Yes, of course.

ELLEN

Good.

Ellen leaves the kitchen.

187 INT. SALVADOR'S HOUSE - MORNING

187

Salvador is asleep. His grandmother enters his bedroom and awakens him roughly by yanking off his blanket.

GRANDMOTHER

Wake up! Get out of bed!

Salvador sits groggily up in bed. His grandmother is looking for clothes for him to wear.

GRANDMOTHER (CONT'D)

You are not going to school today.

Salvador is baffled.

GRANDMOTHER (CONT'D)

You and I are going into town.

SALVADOR

But don't I have school today?

GRANDMOTHER

No. No school. Today, I will be your teacher.

188 EXT. DOOR - MORNING

188

A small hand with long varnished nails knocks on a door.

189 INT. BUNGALOW - MORNING

189

Tom is awakened by the knock on the door. He is lying naked in bed. His clothes are strewn about the room. He looks sleepily at the door, wondering who it could be.

190 INT. KITCHEN - MORNING

190

Salvador is sitting at the kitchen table. Grandmother places an empty plate in front of him.

GRANDMOTHER

This is what you get for breakfast today.

Salvador stares at the empty plate.

GRANDMOTHER (CONT'D)

Manuel!

Manuel comes into the kitchen. Grandmother places another plate in front of him. This plate is not empty.

GRANDMOTHER (CONT'D)

Here is your breakfast.

Salvador is at a complete loss. Manuel sits down rather haltingly as he notices that something is going on.

GRANDMOTHER (CONT'D)

There! Done? Let's be off!

(to Manuel)

Salvador will not be going to school today. You can tell his teacher that he is unwell.

Manuel and Salvador wonder if Grandmother has gone crazy for real.

191 EXT. OUTSIDE BUNGALOW - MORNING

191

The door opens. Tom is draped in a bed sheet. We see what he sees:

Cookie. It is she who has knocked on the door. She smiles at his attire.

COOKIE

Good morning. I think you maybe want to see something?

Tom does not understand.

COOKIE (CONT'D)

I am guide. I know everything. You want dive, rent moped, car? You will see waterfall? Very beautiful.

(MORE)

COOKIE (CONT'D)

Many beautiful things. You want to see? I am very good guide. Sightseeing. Whole island.

TOM

Oh... I... Let me just get dressed, OK?

COOKIE

No breakfast?

TOM

No, I... I just woke up...

COOKIE

I get breakfast.

TOM

No, please. Don't bother.

COOKIE

Yes. I fix. I come back.

TOM

No, really... I...

But it's too late. Cookie is already on her way.

COOKIE

You wait. I come back.

192

INT. JEEPNEY - MORNING

192

Grandmother and Salvador are sitting next to each other on a jeepney.

GRANDMOTHER

Rita told me everything. Rita, the lady you helped with the rice...

They continue.

GRANDMOTHER (CONT'D)

Have I not taken very good care of you?

SALVADOR

Yes.

GRANDMOTHER

Have I not taken very good care of you while your mother has been away?

SALVADOR

Yes.

GRANDMOTHER

Then why did you call your mother  
to complain?

Salvador has no answer to give.

GRANDMOTHER (CONT'D)

And why did you only call her? Why  
didn't you call your father and  
tell him to come home?

SALVADOR

But I have never met my father...

GRANDMOTHER

Well then it's high time for him to  
come home and take some  
responsibility for... Nothing ever  
changes. Mothers are blamed for  
everything. But what about the  
fathers? Why are you only angry  
with your mother? Why aren't you  
angry with your father?

SALVADOR

But I'm not mad at mama. I only  
wanted to help her. I didn't mean  
to do anything wrong. I know she  
needs a lot of money, and I know  
she can't come home until she's  
earned a whole bunch of money. I  
was just trying to help...

Grandmother sighs.

193 INT. BUNGALOW - MORNING

193

Tom splashes water on his face.

He looks at himself in the mirror. Makes a face.

He gets dressed.

194 I/E. JEEPNEY/STREET - MORNING

194

Grandmother and Salvador get off the jeepney. They have  
reached the town. Grandmother points to something far away,  
behind the buildings. It looks like a little mountain.

GRANDMOTHER  
Do you know what that is?

Salvador looks but he has no idea.

GRANDMOTHER (CONT'D)  
That is where we are going. It is  
the dump.

195 EXT. OUTSIDE BUNGALOW - MORNING

195

Tom is sitting outside the bungalow. Cookie has served a breakfast of mango, melon, croissant, and coffee. She deftly cuts the fruit into easily eaten portions, something she has obviously done before, and chatters away at the same time.

COOKIE  
I take you to good places. I know best beaches. Best diving spots. You want to dive?

TOM  
I don't really know. It's not something...

COOKIE  
I show you crocodiles, monkeys, Thai boxing, girl boxing, very beautiful temple, very beautiful waterfall... And Buffalo fight, very good... and famous dead monk...

TOM  
Excuse me?

COOKIE  
Famous dead monk. Wearing sunglasses. He is sitting. He is dead. He looks like he lives. Very special.

TOM  
Did you say sunglasses?

COOKIE  
Yes, he wearing sunglasses. Holy man. He sitting.

She demonstrates. She sits down in the lotus position.

COOKIE (CONT'D)  
Like this. Dead. You want to see?

Tom laughs. It all sound so crazy.

COOKIE (CONT'D)  
(also laughing)  
You want to see?

TOM  
Wearing sunglasses...

COOKIE  
Yes.

Cookie's cell phone rings. She looks at the display. Sighs.

COOKIE (CONT'D)  
Fuck off!

Tom looks at her. She hangs up.

COOKIE (CONT'D)  
Sorry. Crazy man. He love me. I  
must to change phone...

TOM  
He loves you?

COOKIE  
Yeah. He cry. "Please... I love  
you..." From Sweden. Crazy man.  
Sorry.

The phone rings again.

COOKIE (CONT'D)  
Oh, no...

Cookie looks at the display. Sighs.

TOM  
Is it him again?

COOKIE  
Yes.

TOM  
Give me the phone.

He takes the phone out of Cookie's hand. He answers.

TOM (CONT'D)  
(in his toughest voice)  
You listen to me, buddy. Cookie has  
a new boy friend. Don't ever call  
her again. If you try to contact  
her in any way, I will hunt you  
down and kill you.

He hangs up. Cookie cheers, laughs, and claps her hands.

COOKIE  
Yes, yes, yes!

Tom also laughs.

COOKIE (CONT'D)  
Very good! Thank you! We go see  
dead monk?

Tom laughs

TOM  
Yes, absolutely.

196

EXT. DUMP/LANDFILL - DAY

196

Salvador and his grandmother have reached the dump. There is a small dirt road that passes through the middle. They are on this road.

Around them: children and adults scrounging through the waste. A mother sits, nursing her baby. There are shanties erected throughout the stinking wasteland where people appear to live.

It is a terrible place, unbearable poverty. Some children come over to stare at the newcomers.

Salvador grips his grandmother's hand tightly.

Some of the children dare to approach them, their small, filthy hands out-stretched, begging. Grandmother ignores them.

GRANDMOTHER  
(to Salvador)  
Would you like to live here?

Salvador glances at his grandmother.

197 EXT. DUMP/LANDFILL - DAY

197

Grandmother and Salvador walk around the dump.

GRANDMOTHER  
Let's see if we can find something  
to eat.

Salvador is shocked. The dump is disgusting. Grandmother  
acting is so strangely.

GRANDMOTHER (CONT'D)  
Look over here. A piece of bread.  
What luck.

She bends down to pick a piece of dirty bread.

GRANDMOTHER (CONT'D)  
Want it?

Salvador shakes his head.

GRANDMOTHER (CONT'D)  
But you haven't had anything to eat  
today... Go ahead.

SALVADOR  
No thank you. I don't want it.

GRANDMOTHER  
Are you sure?

SALVADOR  
Yes.

GRANDMOTHER  
You're positive you don't want this  
bread?

SALVADOR  
Yes.

GRANDMOTHER  
Completely sure.

SALVADOR  
Yes.

GRANDMOTHER  
Then stop complaining about your  
mother working in America. Do you  
know why she is there?  
(MORE)

GRANDMOTHER (CONT'D)

She is in America so that you don't have to eat this bread.

She throws the bread away.

GRANDMOTHER (CONT'D)

She is there to make sure you have good food to eat. So that you have a good house to live in. So that you can go to a good school. Get a good education. And if you get sick you can go to a doctor and get medicine. The children here can't go to a doctor. If they get sick they die.

Salvador looks at her.

GRANDMOTHER (CONT'D)

Would you like to leave?

SALVADOR

Yes.

GRANDMOTHER

Come, let's go and get some ice cream.

198 EXT. ROAD - DAY

198

Cookie and Tom are on a moped on a little road, surrounded by the most fantastic nature. Cookie is driving and Tom sits behind her.

199 EXT. SQUARE - DAY

199

A town square. Salvador and his grandmother are sitting on a bench in the shade eating ice cream (each has a cone with a scoop).

GRANDMOTHER

It's a terrible place. The dump. No one should ever have to live like that.

Pause. They eat their ice cream cones.

GRANDMOTHER (CONT'D)

Is your ice cream good?

Salvador nods.

GRANDMOTHER (CONT'D)  
This is a terrible place, too.

Salvador looks first at her, and then at the square again. It looks peaceful, not the least bit terrible.

GRANDMOTHER (CONT'D)  
Not now - at night. This is where  
the children come to sell  
themselves.

SALVADOR  
Sell themselves?

GRANDMOTHER  
Yes. Tourists come here. Men who  
want to buy children and take them  
back to their hotel rooms.

SALVADOR  
(not understanding)  
What? Why do they want children in  
their hotel rooms?

GRANDMOTHER  
(not knowing how to explain)  
They... sleep with children...

SALVADOR  
Sleep with children... Do they get  
money for that?

GRANDMOTHER  
Yes. They'll pay any amount for a  
child. They are crazy people.

SALVADOR  
For sleeping? At a hotel?

Grandmother regrets ever having mentioned it.

GRANDMOTHER  
Now let's stop talking about this.  
You're too young.

SALVADOR  
But is that all they do? They don't  
work? They only have to sleep? And  
they get money for it?

GRANDMOTHER  
No, that's not all they do. But  
enough...

SALVADOR  
What else do they do then?

GRANDMOTHER  
They don't do anything else. They just sleep. Now I said, not another word.

200 EXT. TEMPLE - DAY

200

Next to the temple lies a small hut that houses the mummified monk.

Cookie and Tom stop outside. Cookie takes off her sandals. Tom does the same.

COOKIE  
You can take a flower.

Cookie takes a flower out of a vase. Tom does the same. Cookie takes some incense. Tom does the same. Then they go into see the monk.

201 INT. INSIDE MONK'S HUT

201

Cookie and Tom enter a small, well-lit room. A mummified monk is sitting in the lotus position inside a glass case. He is wearing black sunglasses. In front of him there are lit candles, flowers, incense, Buddha statues.

Tom looks at the monk, astonished. He looks dead, and yet not dead.

Cookie goes over and kneels before him. Tom watches her and then does the same.

Cookie puts her flower in a vase. It is an offering to the holy monk. Tom does the same. Cookie places the incense in a bowl of sand. Tom does the same. They are silent. They are alone in the room.

Cookie clasps her hands and bows her head. Tom does the same. Cookie closes her eyes. Tom closes his eyes.

Close up of the monk's face.

202 EXT. OUTSIDE TEMPLE - DAY

202

There is a gong standing next to the monk's hut. Someone has taped a piece of paper which reads: "can you make me cry?" Cookie shows Tom what to do. You rub your hand against in gong in such a way so that it makes noise that sounds like crying. Tom tries, but is unable to do so. They have fun.

203 EXT. OUTSIDE TEMPLE - DAY

203

Cookie and Tom sit side by side on the steps outside the temple.

TOM  
So you're a Buddhist? Do you believe in Buddha?

COOKIE  
Yes.

TOM  
So what's it like? I mean... For example, do you believe in reincarnation?

Cookie doesn't understand.

TOM (CONT'D)  
You know, like we are born again but as someone else?

COOKIE  
Yes.

TOM  
And do you know what you were in another life? Before this one?

COOKIE  
Yes. I was elephant.

TOM  
An elephant?

COOKIE  
Yes. I go to monk. He say I was elephant.

TOM  
An elephant. Cool...

COOKIE

Yes. I am glad. Girl is better.  
 Elephant not good. Girl not good  
 too, but much better.

TOM

What do you mean, a girl is not  
 good? A girl is very good!

Cookie smiles.

COOKIE

Next time maybe better.

TOM

No. A girl is very, very, very,  
 very, very, very, very good!

Cookie laughs.

COOKIE

Will you see elephant?

TOM

Really? Are there elephants here?

COOKIE

Yes. You like elephant? Will you  
 ride elephant?

TOM

Can you do that?

COOKIE

Yes.

TOM

That would be lots of fun...

204 EXT. ELEPHANT - DAY

204

Cookie and Tom are riding an elephant. It is fun, and Tom is  
 laughing.

205 INT. SALVADOR'S KITCHEN - EVENING

205

Salvador, Manuel, and Grandmother (and Uncle?) are eating  
 dinner in silence.

GRANDMOTHER

Is it good?

Salvador nods.

GRANDMOTHER (CONT'D)  
Have you learned something today?

SALVADOR  
Yes.

GRANDMOTHER  
Good.

206 INT. APARTMENT - DAY

206

Gloria is scrubbing a toilet. Ellen looks in. She is wearing a kimono.

ELLEN  
Hi.

GLORIA  
Hi.

ELLEN  
I, uh... I'm sorry about  
yesterday...

GLORIA  
What?

ELLEN  
About the Tagalog.

GLORIA  
No, I understand.

ELLEN  
But I was wrong. Of course Jackie  
should learn Tagalog if she is  
interested.

GLORIA  
OK.

ELLEN  
Are you hungry?

GLORIA  
Yes, I can make lunch.

ELLEN  
No, I mean... I am going to make  
lunch. Would you like something?

GLORIA  
Yes, OK. Thank you.

ELLEN  
Good. I'll just throw something together. I'll let you know when it's ready.

207 INT. KITCHEN - DAY

207

Ellen takes a bunch of food out of the refrigerator.

208 INT. APARTMENT - DAY

208

Gloria is scrubbing the sink. Ellen stands in the doorway holding an orange.

ELLEN  
Would you like an apple?

GLORIA  
(taken aback)  
Yes, thank you, but...

ELLEN  
It's a special apple. Try it.

Gloria hesitantly takes the orange.

ELLEN (CONT'D)  
Peel it.

Gloria begins to peel the orange but doesn't get far, because as soon as she tries, it comes apart in her hands. It has already been peeled...

ELLEN (CONT'D)  
Look inside.

Gloria pulls back the peel and sees that there actually is an apple in there.

ELLEN (CONT'D)  
Cool, huh?

GLORIA  
(impressed)  
Yes... Very...

ELLEN  
It's an apple - peeled, sliced, and cored.

Gloria opens the peel all the way and sees Ellen is speaking the truth. Peeled, sliced, and cored.

GLORIA  
Very cool!

ELLEN  
We used to do stuff like this at school. You know, for practice...  
But I was always completely out of control...

GLORIA  
What?

ELLEN  
Come on, I'll show you.

Ellen leads the way into the kitchen.

209 INT. KITCHEN - DAY

209

ELLEN  
I was supposed to be making lunch,  
and this is what I did instead...

She points to the kitchen counter which is covered by any number of edible works of art. Ellen has sliced carrots into tiny sticks, using them to build a tower, and she has turned fruit and vegetables into flowers, among other things. All of very pretty, but not much of a lunch.

GLORIA  
Oh... It's so pretty...

ELLEN  
Yes, it is pretty, but is it...

Ellen begins to cry.

GLORIA  
What is wrong?

Gloria embraces Ellen, letting her cry on her shoulder.

ELLEN

I feel like shit! I can't even make  
lunch... I'm the worst mother in  
the whole world.

GLORIA

No, no, no...

Gloria is a bit surprised but is in control of the situation.  
She pats Ellen gently.

ELLEN

I try and I try... but it just  
doesn't work. I'm going to quit my  
job...

GLORIA

No, why would you quit?

ELLEN

Because I can't work and take care  
of my daughter at the same time.

GLORIA

No, but that is why I am here...

ELLEN

And I am so jealous of you. It  
feels like you are much better with  
Jackie than I am, and it just  
breaks my heart and...

GLORIA

No, no, no...

Gloria strokes Ellen's hair, comforting her, as if she were  
Ellen's mother.

GLORIA (CONT'D)

Jackie loves you very much...

ELLEN

Do you think so?

GLORIA

I know she does.

ELLEN

Excuse me...

GLORIA

No.

ELLEN

I'm sorry I burst into tears like  
that...

Ellen tries to pull herself together.

ELLEN (CONT'D)

I'm just going through a tough time  
right now.

GLORIA

Yes, I understand.

ELLEN

I really have been thinking about  
quitting my job.

GLORIA

No, you can't do that. Look at all  
of this. You have a very special  
gift. You can do this with knives.  
I could never do this.

ELLEN

Well, I don't know. But I can't  
even make lunch.

GLORIA

I'll make something. Sit down.

Ellen sits down on a chair.

ELLEN

Maybe there are some leftovers from  
last night. It was really good.

GLORIA

There's a little left, I'll fix  
something. Don't be sad. Everything  
will be alright.

A restaurant. Cookie and Tom sit opposite each other eating  
dinner.

TOM

This is good.

COOKIE

Yes. Very good. Best restaurant on whole island.

Tom takes another bite and then shakes his head.

TOM

I don't understand. You can do this. You can be a guide. You can take tourist to all the places you have taken me today. Show them things. It has been a perfect day. Can't you do this instead of, you know. You could open up a shop for tourists or maybe your own travel agency.

COOKIE

I don't know...

TOM

Or if you don't want to be a guide you could do something else. You are very, very beautiful.

Cookie is pleased by his compliments. She giggles.

TOM (CONT'D)

I'm serious. You could be a model. Or an actress. Look, I'll show you.

He takes out his cell phone. Cookie laughs. Tom takes her picture.

TOM (CONT'D)

One more.

He takes another picture. Looks at it. Holds up the phone for her to see.

TOM (CONT'D)

Do you see how beautiful you are? You shouldn't be doing that other stuff. It's not good.

He holds the phone out again.

TOM (CONT'D)

You see that? You are an amazing person. Did you know that? You're fantastic.

Cookie laughs.

TOM (CONT'D)  
Believe me...

COOKIE  
What we do now?

TOM  
Now? No, I think I'll go back to my  
little hut... The happy bungalow...

COOKIE  
Will you see Thai boxing?

Tom laughs.

TOM  
Thai boxing... yes, absolutely!

211 MUAY THAI-ARENA - EVENING

211

Time for Muay Thai - Thai boxing! But first, Ram Muay: the ceremony that precedes the match. The combatants participate in a timeless ritual. They offer prayers to the sport's patron saint. They honor their respective gurus. An orchestra plays: drums and pii (the Thai oboe). It is a long ceremony.

212 INT. MUAY THAI ARENA - EVENING

212

It is now time for the match. Cookie and Tom are sitting in the stands. Good seats, close to the ring. The arena is tightly packed, standing room only. The crowd is enthusiastic. The music continues, increasing in volume and intensity. Bets are being made at every turn.

One of the boxers scores off his opponent. A kick to the head. The crowd stands up yelling and cheering.

Tom doesn't really get it, but it's fun, and he yells and cheers along with the crowd, while finishing off a beer.

COOKIE  
You like?

TOM  
Yeah.

COOKIE  
What you want now? You want party?

TOM  
A party? Now?

He looks at his watch.

COOKIE  
Yes. Big party on beach.

TOM  
Big party on the beach. Sure. Why not?

COOKIE  
You will go?

TOM  
Yes, OK. Let's go.

They get up and go.

213 INT. SALVADOR'S HOUSE - NIGHT

213

Salvador lies awake. The house is quiet. It is as if he is lying there waiting for something to happen. He waits a moment before he slowly, slowly sneaks out of bed. He puts on a shirt and a pair of shorts, as quietly as he can.

214 INT. SALVADOR'S HOUSE - NIGHT

214

Salvador opens the front door and sneaks out.

215 EXT. SALVADOR'S HOUSE - NIGHT

215

Salvador comes out of the house. Just outside, his uncle, Fernando, is sitting on a chair, a bottle of beer in his hand. Fernando sees Salvador.

FERNANDO  
Where are you going?

Salvador freezes in place, caught in the act.

SALVADOR  
Um, I'm just gonna go pee.

FERNANDO  
But why don't you just go to the bathroom?

SALVADOR  
I... uh... I didn't want to wake grandmother... when I flushed.

FERNANDO

I don't think you will. Go use the  
toilet.

SALVADOR

OK.

FERNANDO

Good night.

SALVADOR

Good night.

Salvador goes inside the house again.

216 INT. SALVADOR'S BATHROOM - NIGHT

216

Salvador goes into the bathroom. He does not pee, but flushes  
all the same.

217 INT. SALVADOR'S HOUSE - NIGHT

217

Salvador is awake in bed. He is listening.

218 EXT. SALVADOR'S HOUSE - NIGHT

218

Uncle Fernando gets up from the chair outside the house. He  
goes in.

219 INT. SALVADOR'S HOUSE - NIGHT

219

Fernando takes off his trousers. He lies down on his mattress  
and pulls the blanket on top of him.

220 INT. SALVADOR'S HOUSE - NIGHT

220

Salvador is lying as quiet as a mouse, listening. He hears  
his uncle going to bed in the room next door.

221 EXT. ROAD - NIGHT

221

Salvador is biking along an empty street. It is the middle of  
the night.

222 EXT. BEACH - NIGHT

222

A huge beach party. Masses of young Westerners have gathered to dance, drink, and party.

The full moon lights up the sky like a giant light bulb. There is music blasting from all sides: techno and trance, but even reggae and hip-hop. All of it melding together. Bonfires. Drums. A man juggling burning torches.

Cookie and Tom are sitting on a mat at one of the long tables. They each have a straw and are sharing a potent concoction made of Red Bull, Coca-Cola, vodka, and ice, in a glass the size of a small pail.

TOM  
This is fucking awesome...

Tom finishes the drink, slurping through the straw.

TOM (CONT'D)  
I think we need another one. I'll  
go and get one.

He gets up rather unsteadily and walks off. He takes out his cell phone and dials a number.

TOM (CONT'D)  
(happy, exalted)  
Hi! It's me! I think you should  
come here. You and Jackie. Just  
pack your bags and take the first  
plane and join me here. We don't  
need to work, we have enough  
money... We can do something else.  
I've seen so many outrageous  
things; a dead monk with  
sunglasses, I went to see Thai  
boxing, and I went riding on an  
elephant, and now I'm on the beach  
with a bunch of teenagers... Maybe  
I'm being stupid, but life is so  
short and there are so many things  
to do... I love you.

He hangs up.

223 EXT. BEACH - NIGHT

223

Tom returns to Cookie carrying another pail-like drink.

TOM

And now it's time to get good and drunk.

Cookies laughs

TOM (CONT'D)

I feel so good!

Cookie laughs

TOM (CONT'D)

I'm going to move to Thailand!

COOKIE

Yes?

TOM

Yes. Or, I don't know, maybe China or India, or somewhere in Europe, or anywhere, for that matter. But first, I am going to help you.

COOKIE

(laughing)

You help me?

TOM

Yes. Listen, you are a wonderful person. Why do you work with, you know? It's not good for you... It's shit. Why do you do it?

Cookie doesn't know what to say.

TOM (CONT'D)

Why?

COOKIE

For my family.

TOM

For your family?

COOKIE

Yes. I send money to family.

TOM

But... Where is your family? Do they live here on this island?

COOKIE

No.

TOM

So, this is not your home.

COOKIE

No. I come from far away. North.

TOM

And your family is still there? Up north?

COOKIE

Yes.

TOM

And you send money to your family?

COOKIE

Yes.

TOM

To your parents? Your mom and dad?

COOKIE

Yes, and sister, and brother, and little girl.

TOM

Your little girl?

COOKIE

Yes.

TOM

You have a child?

COOKIE

Yes. Little girl.

TOM

A little girl.

COOKIE

Yes.

Tom is completely taken off guard. Now he doesn't know what to say.

TOM

How old is she?

COOKIE

Three.

TOM  
What's her name?

COOKIE  
Nok.

TOM  
Nok. What a pretty name.

COOKIE  
Will you see picture?

TOM  
Yes...

He is really uncomfortable. It had not occurred to him that she could have a child. Cookie reaches for her necklace on which hangs a medallion in the shape of an elephant. She opens it. Inside is a tiny, tiny photograph. It is her little girl. Cookie shows Tom.

TOM (CONT'D)  
Oh... She's beautiful. Excuse me  
but I have to... I have to go...  
find a bathroom...

He walks away. He walks straight out into the ocean and stops when the water is half way to his knees. He opens his fly and urinates into the waves. Cookie has followed him. She laughs.

COOKIE  
No! Not in the water!

TOM  
Oh... It doesn't matter, there is  
so much water, it doesn't matter...

Cookie giggles. Tom zips his fly up, turns around, and runs up to Cookie, lifting her up. She laughs.

TOM (CONT'D)  
Hello little elephant!

Still holding her in his arms.

TOM (CONT'D)  
Very little elephant... Not big...  
Very small elephant...

Tom looks at her. She is so little and pretty. He kisses her. And suddenly, he is just kissing her.

(Later he'll try to convince himself that he did it because he was drunk, and so he was, very drunk, but deep down he'll know this excuse isn't good enough). After a moment he stops.

TOM (CONT'D)  
 No! I'm sorry... I'm drunk... Oh,  
 God... I want to go home. Sorry.  
 Would you please drive me to my  
 hut?

224 EXT. STREET - NIGHT

224

Salvador has reached town.

225 EXT. SQUARE - NIGHT

225

The square Salvador's grandmother described as the most awful place in the world. It is night. Dimly lit. There are two or three groups of children and teens, torn clothes and dirty. Salvador is walking his bike. He peeks out from behind a wall. He doesn't see any adults, only children. Mostly boys, but even a few girls. Street children. Suddenly he hears a noise behind him. He turns around to face a gang of boys about twelve years of age. They surround him. One of the boys, who seems to be the leader, speaks to him.

LEADER  
 Who are you?

He has no chance to answer before they ask:

LEADER (CONT'D)  
 Give me your bike

SALVADOR  
 What?

LEADER  
 Give me your bike!

SALVADOR  
 What?

Another boy takes out a knife and threatens Salvador. Salvador is terrified. He lets one of the boys take his bike. The boy rides off.

LEADER  
 Do you have any money?

SALVADOR  
No.

LEADER  
Take off your shirt!

Under threat and shaking with fear, Salvador begins to take off his shirt, but he is too slow for the boys and they start to pull at his clothes.

LEADER (CONT'D)  
Get his shoes!

One of the boys bends down to take the shoes. Salvador is pushed down. They tear his shoes off.

LEADER (CONT'D)  
His pants, too!

Suddenly they hear a man's voice.

MAN'S VOICE (O.S.)  
Hey! Stop it! Stop!

A man comes running toward them. He gets a hold of the boys, yelling.

MAN  
Stop it! What are you doing?

The boys run off. They got away with Salvador's shirt and shoes, but not his pants.

MAN (CONT'D)  
Are you OK?

Salvador is in shock. He can't speak.

226 EXT. MOPED - NIGHT

226

Cookie is driving through the night. Tom sits behind her, arms around her waist.

227 EXT. SQUARE - NIGHT

227

MAN  
Come on, I'll help you.

He helps Salvador up.

MAN (CONT'D)  
What's your name?

He looks kind. He crouches down next to Salvador so that they are the same height.

SALVADOR  
Salvador.

MAN  
Salvador. That's a nice name.

He strokes Salvador's hair.

MAN (CONT'D)  
Where do you live? Do you have somewhere to live?

Salvador nods.

MAN (CONT'D)  
I can take you home and make sure they don't jump on you again. Where do you live?

Salvador tells him where.

MAN (CONT'D)  
It's this way, isn't it?

Salvador nods.

MAN (CONT'D)  
Come on. I'll take you home.

He takes Salvador by the hand. They turn and go.

228 EXT. STREET - NIGHT

228

Salvador and the man walk hand in hand along the dark, deserted street.

MAN  
Does your mother know you are out in the middle of the night?

SALVADOR  
No.

MAN  
No? So you have been a bad boy?

Salvador looks at the man.

MAN (CONT'D)  
Are you a bad boy?

SALVADOR  
No...

MAN  
Oh, yes. You are a very bad boy.

Salvador tries to get loose, but the man holds his hand in a iron grip. They disappear into the darkness. Hand in hand.

229 INT. BUNGALOW - NIGHT

229

Tom is lying in bed inside his bungalow. The room is spinning. Cookie crawls into bed next to him, under the blanket.

TOM  
No, only sleeping.

Cookie gets on top of Tom.

TOM (CONT'D)  
No. Don't.

Cookie kisses him. He resists. She settles herself on top of him.

COOKIE  
It nice.

TOM  
Oh, god... No, don't... Oh, God...

She moves back and forth. He can't say no. His brain isn't working, he is far too drunk, and it feels far too good.

230 INT. SALVADOR'S HOUSE - MORNING

230

Grandmother is making breakfast in the kitchen. Manuel comes in.

MANUEL  
I can't find Salvador.

GRANDMOTHER  
What do you mean?

MANUEL  
He's not in his bed.

231 INT. SALVADOR'S HOUSE - MORNING

231

Grandmother and Manuel walk here and there looking for  
Salvador.

GRANDMOTHER  
Salvador? Salvador?

232 EXT. OUTSIDE SALVADOR'S HOUSE - MORNING

232

Uncle Fernando searches around the house.

FERNANDO  
Salvador? Salvador?

233 INT. BUNGALOW - MORNING

233

Cookie is sleeping. Tom is awake. He sneaks out of bed. He is  
completely naked.

Cookie looks up. Tom is dressing.

TOM  
Good morning...

COOKIE  
Good morning...

TOM  
I'm going to get some breakfast.

COOKIE  
I do that.

TOM  
No, I'm already on my way. I just  
need to find some money... Go back  
to sleep.

He looks through his bag.

COOKIE  
OK.

He finds what is left of his cash. There are only a few  
bills. He doesn't know what to do. Then he gets an idea.

He takes out his two watches. He takes out his mammoth fountain pen. He places the watches and the pen on a table.

TOM  
I'll be back soon.

234 EXT. OUTSIDE THE BUNGALOW - MORNING

234

Tom walks away from the bungalow. He is carrying his suitcase. He takes out his cell phone and dials a number.

TOM  
Hey, it's Tom.

235 INT. OFFICE - DAY

235

Tom's colleague is on the line.

COLLEAGUE  
Hi, Tom!

236 EXT. BEACH - DAY

236

TOM  
I'm on my way to Bangkok. I've had enough. I want that contract ready to sign by the time I arrive, or I'll get on the first plane for New York and the deal's off. You got that? I am tired of this crap. On my desk. Have I made myself clear?

He hangs up

237 EXT. IN THE AREA AROUND SALVADOR'S HOUSE - MORNING

237

Salvador's family walks throughout the neighborhood looking for him. They call his name.

A neighbor comes over to grandmother.

NEIGHBOR  
What has happened?

GRANDMOTHER  
It's Salvador. He is missing. Have you seen him?

NEIGHBOR  
No.

238 EXT. BEACH - DAY 238  
 Manuel looks for him on the beach.

MANUEL  
 Salvador! Salvador!

He spies the sand castle Salvador built the day before. He stops to look at it.

239 EXT. SARI-SARI-STORE - MORNING 239  
 Fernando asks the lady at the store if she has seen Salvador. She hasn't.

240 INT. NEW HOUSE - MORNING 240  
 Manuel walks around the new house looking for Salvador. He goes through all the rooms, but Salvador is not there.

241 EXT. OUTSIDE BUNGALOW - MORNING 241  
 Cookie is sitting on the beach outside Tom's bungalow. She is looking out to sea. In her lap lie Tom's watches, his pen, and his money.

242 INT. AIRPLANE - DAY 242  
 Tom is sitting on a plane on his way to Bangkok.

243 INT. AIRPLANE LAVATORY - DAY 243  
 Tom goes into the lavatory. He locks the door.

244 INT. AIRPLANE LAVATORY - DAY 244  
 Tom looks at his reflection in the mirror. He breathes heavily, looks pale. He bends over and rinses his face with water.

245 EXT. BEACH - MORNING

They are searching the beach. There are more of them now. Some of their neighbors are helping. They call his name.

246 EXT. BEACH - DAY

Grandmother looks up and down the beach. She is thinking. Where can he be? Just then she hears a shout. She looks that way. A bit farther down the beach, at the edge of a glade, a group of people is forming. They are crying out, upset. Someone runs towards them.

And now grandmother also begins to run as best she can.

She sees the tumult from a distance. Someone rushes away. Another rushes back. Lamentation. Some are crouched down and are digging in the sand.

Grandmother approaches.

She reaches them.

Someone grabs hold of her. Hugging her as if to keep her from seeing. But grandmother tears herself free, pushing through the crowd.

They have dug a hole in the sand. At the bottom lies the naked body of a child. Badly beaten. Dried blood everywhere. It is Salvador.

Grandmother screams. Someone holds her tightly.

They lift Salvador out of the hole. He is dead.

247 INT. JACKIE'S ROOM - EVENING

247

Jackie is lying in bed looking at a book about stars. Gloria is sitting next to her.

JACKIE

Did you know that we all come from the stars?

GLORIA

What do you mean?

JACKIE

Everything in the universe comes from the stars.

(MORE)

120.

JACKIE (CONT'D)

First there was the Big Bang and that was when all the stars were made. And then, everything else was made from the stars. Everything. Water and air, and all the animals and people. Did you know that? That we're all made of star dust?

GLORIA

Well, yes, but... I don't know... I don't believe that.

JACKIE

But it's true. Proven scientifically and everything.

GLORIA

Perhaps, but... I believe in God. I don't believe in Big Bang.

248 EXT. BEACH - DAY

248

Salvador's grandmother is screaming.

Salvador's lifeless body is lying in the sand. A group of people are gathered around him. Outraged. A man is bent over him. Suddenly the man shouts.

MAN

He's breathing!

They all look at him.

MAN (CONT'D)

He is breathing!

And he is right. Salvador is breathing. He is not dead.

Someone picks him up. Pandemonium.

249 INT. JACKIE'S ROOM - EVENING

249

JACKIE

But maybe it was God who made Big Bang happen?

Gloria smiles.

GLORIA

Perhaps...

JACKIE

So first he made a Big Bang to make the stars and the universe. And then he made the dinosaurs, and then... Maybe he thought the dinosaurs didn't turn out so good. They were too violent or too dumb or something, so he made them extinct, and then he made people instead.

GLORIA

Maybe...

250 INT. HOSPITAL - DAY

250

Salvador is lying on a gurney. He is rolled through the hospital corridor. Outraged voices.

251 INT. JACKIE'S ROOM - EVENING

251

JACKIE

I mean, somebody must have made the Big Bang happen, don't you think? It couldn't have just happened all by itself, could it?

GLORIA

(smiling)

You are a very clever girl.

Just then a telephone rings in another room.

GLORIA (CONT'D)

That's mine. I better take it. It might be important.

She gets up.

252 EXT. HOSPITAL - DAY

252

Grandmother is sitting on a bench outside the hospital. She is speaking on a cell phone. There are three or four women standing around her, consoling and supporting her.

GRANDMOTHER

Hello? Gloria? Hello?

253 INT. GLORIA'S ROOM - EVENING

253

Gloria is sitting on the edge on her bed cell phone in hand.

VOICE ON THE PHONE (O.S.)  
Gloria? Gloria? Hello?

254 INT. GLORIA'S ROOM - EVENING

254

Gloria's face is impassive. Almost detached. She hangs up. She gets up, takes out her suitcase. She throws in some clothes. Quickly takes the pictures off the wall. Closes her suitcase. Leaves the room. Left on the wall is the picture of Jesus and the Virgin Mary. This she leaves behind.

255 INT. JACKIE'S ROOM - EVENING

255

Jackie is still reading her book. Gloria comes in. Stops in the doorway. She doesn't say anything. Jackie looks at her.

GLORIA

She leaves. Jackie is confused.

256 INT. HALL - EVENING

256

Gloria walks out the front door. She just walks away, suitcase in hand, leaving everything behind. The door slams shut behind her.

257 INT. OUTSIDE JACKIE'S ROOM - EVENING

257

Jackie emerges from her room wearing her nightgown.

JACKIE  
Gloria?

No answer

JACKIE (CONT'D)

She looks around the dark, empty apartment. No Gloria.

123.

258 INT. TAXI - EVENING

258

Gloria jumps into a taxi.

GLORIA  
(to the driver)  
Airport, JFK.

259 INT. APARTMENT SOHO - EVENING

259

Jackie is alone in the huge apartment. She is holding the phone and is trying not to cry. She dials a number. Someone answers.

JACKIE  
Hello. May I please speak to Ellen Arkin.

260 INT. RECEPTION HOSPITAL - EVENING

260

On the other end of the line: A nurse.

NURSE  
I'm afraid she's in the middle of an operation. I can't disturb her at the moment. No, I'm sorry. I don't know how long it will take.

261 INT. APARTMENT SOHO - EVENING

261

Jackie is alone. She is sitting on a chair. It is dark.

262 INT. OPERATING ROOM - EVENING

262

Ellen is in surgery, but the operation is over. The patient is dead. There is a flat line on the heart monitor.

ELLEN  
Damn, damn, damn, damn...

She quickly leaves the room.

263 INT. CHANGING ROOM - NIGHT

263

Ellen pushes something over violently. She slams a the door to a locker.

264 INT. APARTMENT SOHO - EVENING 264  
Jackie walks through the apartment turning on lamp after lamp.

265 INT. AIRPORT - NIGHT 265  
Gloria is sitting on a bench in the nearly deserted airport. She is looking at a picture of Salvador.

266 INT. OPERATING ROOM - DAY 266  
Salvador is undergoing an operation. His face is blank.

267 INT. APARTMENT SOHO - NIGHT 267  
Jackie is looking at the stars through her telescope. Quietly, to herself she names all the stars she sees. She repeats their names. It sounds like a prayer.

268 INT. STAIRWELL - NIGHT 268  
Ellen runs up the stairs.

269 EXT. HOSPITAL ROOF - NIGHT 269  
Ellen screams into the night. The door behind her opens. It is a nurse.  
NURSE  
Dr. Arkin? It's urgent.

270 INT. HOSPITAL CORRIDOR - NIGHT 270  
Ellen runs along the corridor. She is wearing scrubs.

271 INT. CHANGING ROOM - NIGHT 271  
Ellen tears off her scrubs and puts on her own clothes. She is speaking on the phone at the same time.  
ELLEN  
OK, honey. Be calm. Everything's OK. I'm on my way... OK? I'm on my way.

272 INT. OFFICE - DAY

272

A very exclusive office in Bangkok. Tom is wearing a suit, newly shaved. He is sitting at a table together with a lot of other men in suits, half of them from Thailand, half from the States. It is time for Tom to sign the contract. He looks vacant, as if in shock. He looks at the paper.

TOM

I'm sorry... But... I don't have a pen...

A Thai man hands him a pen. Tom takes it. He looks at it.

TOM (CONT'D)

What a handsome pen!

THAI MAN

It is a gift. I heard you collected pens.

TOM

Oh... Thank you!

THAI MAN

It is a Namiki Emperor.

Tom looks at the pen.

TOM

Yes, well, it's a beautiful pen!  
Thank you very much.

THAI MAN

And may we have further use of it  
in the future.

TOM

Yes, absolutely!

They smile at each other and Tom signs the contract.

273 INT. BAR - DAY/EVENING

273

Cookie is sitting at the bar talking to a Thai man. The man is examining the watches and the pen Tom gave to Cookie. The man shrugs his shoulders and says that both watches are copies. And the pen - the pen is just a pen.

COOKIE

But is it a very fine pen.

MAN

But I'm not interested in pens.  
I'll give you 1000 baht for  
everything. You won't get more  
anywhere else.

COOKIE

1000?

MAN

They aren't special in any way,  
just copies. You can buy one like  
this for 600.

COOKIE

But the pen is very fine as well.

MAN

Well, OK, 1100, but only for you.

COOKIE

2000.

MAN

No, 1100.

COOKIE

1500.

MAN

OK. 1200. But only because it's  
you.

COOKIE

OK, then. 1200.

The man takes out some bills and gives them to her. (It might be interesting for the reader to know that Tom paid the equivalent of 250,000 baht for the pen and the real watch).

274 INT. BAR - DAY/EVENING

274

Cookie puts the money in an envelope addressed to her family and seals it.

275 EXT. MAILBOX - DAY/EVENING

275

She mails the letter.

276 INT. SUITE - EVENING? 276

Tom is lying on the bed of an exclusive hotel suite. He is doing something with his cell phone.

Now we see what he is doing: he is looking at pictures of Cookie. Pictures he took at the restaurant when he was showing her how beautiful she is.

He presses a button. On the display we see the word "delete" as well as the two options, yes or no. Tom presses yes. Next picture; he deletes it. Next picture; he deletes it. Next picture; he deletes it. Next picture; he looks at it, and can't do it. He presses no.

277 INT. SUITE - EVENING 277

Tom picks up a chair and throws it across the room. He picks up the coffee table but stops himself, holding it in the air. Doesn't know what to do. He stands there for a moment. Then his cell phone rings. He puts the table down, walks over to the phone and looks to see who is calling. He puts the phone down without answering.

278 INT. APARTMENT - NIGHT/MORNING 278

It is Ellen who is calling. She leaves a message.

ELLEN

Hi, it's me. It would be good if you would call me back. Something's happened. Um... Gloria has had to go home to the Philippines... Her son... she called me from the airport and he has apparently been in an accident... He's very badly injured... Call me when you get this.

279 INT. BATHROOM - DAY/EVENING 279

Tom stares at his reflection. He doesn't know who he is.

280 INT. LIMOUSINE - DAY? 280

Tom is in a limo on his way to the airport.

128.

281 INT. AIRPLANE - DAY/EVENING

281

Tom is in an airplane. He is looking out the window.

DISSOLVE TO:

282 INT. PLANETARIUM - DAY

282

Outer space.

Ellen and Jackie are sitting next to each other watching the planetarium show.

Above their heads, the heavens are revealed.

ELLEN  
It's so beautiful...

JACKIE  
Yes.

Ellen looks at her daughter who has tears in her eyes.

ELLEN  
What's wrong?

JACKIE  
Nothing.

She wipes away the tears.

ELLEN  
Come on, honey. What is it?

JACKIE  
I miss Gloria...

Ellen embraces Jackie.

JACKIE (CONT'D)  
I just miss her so much.

Ellen hugs her harder.

JACKIE (CONT'D)  
And I'm feel so bad about her  
little boy.

ELLEN  
Yes, I know. It's terrible.

Jackie starts to cry for real in the middle of the theater. Ellen hugs her and tries to comfort her. She can't, and begins crying herself.

ELLEN (CONT'D)  
Come on, we'd better go.

They leave the planetarium.

283 INT. HOSPITAL CORRIDOR - DAY?

283

Gloria comes running along the hospital corridor. Her mother is sitting on a bench. She sees her daughter and gets to her feet. Gloria reaches her. Her mother embraces her, but Gloria pushes her away.

GLORIA  
(angrily)  
Where is he?

284 INT. HOSPITAL - DAY

284

Salvador is lying in a hospital bed. There are tubes everywhere.

Gloria enters the room. She is close to fainting. She makes the sign of the cross. She goes over to the bed.

GLORIA  
Dearest Salvador... Oh, my  
darling...

285 INT. HOSPITAL - NIGHT

285

Gloria is sitting with Salvador.

GLORIA  
(whispering)  
I will never leave you again...

She looks at him. He looks at her. He is alive. He does not move, he does not speak, but he's alive.

GLORIA (CONT'D)  
Never, never, never again. Not  
ever.

130.

286 INT. CAR - EVENING?

286

Ellen and Jackie are sitting next to each other in the front seat of their Range Rover. The car is still parked.

ELLEN

I'm sorry. I'm the worst mother in the world.

JACKIE

No, you aren't.

ELLEN

Yes, I am. I have been such a useless mother. But that is about to change. Everything is going to change. We have to do something.

Thinks for a moment.

ELLEN (CONT'D)

We'll go to Thailand.

Jackie stares at her.

ELLEN (CONT'D)

Yes. We're going to Thailand.

287 INT. ROOM - DAY

287

Cookie opens her medallion. She looks at her little girl. Kisses the picture. Snaps the medallion shut.

288 INT. BAR - NIGHT

288

Cookie is talking and flirting with a slovenly Westerner at the bar.

COOKIE

Funny name. Cookie.

MAN

Yeah.

COOKIE

You can eat.

She pretends to eat a cookie.

MAN

Yeah, funny name. Maybe I can eat  
you?

COOKIE

Yes? You want eat me?

MAN

Yeah, maybe. You look good.

COOKIE

Yes. I very good.

MAN

Yeah, you look like you'd be very  
good.

COOKIE

Yes, I...

She stops in the middle of her sentence. She has caught sight  
of someone. It's Tom. He's standing a bit further off behind  
the bar. He waves to her, a bit uncertain. He looks nervous.  
Cookie turns back to the man.

COOKIE (CONT'D)

Yes, I very good.

They continue to talk in this manner for a bit. Then Tom  
comes up to them.

TOM

Excuse me, but... could I speak to  
you, please?

COOKIE

I speak to someone.

TOM

Yes, sorry, don't want to  
interrupt, but I really need to  
talk to you. I really am terribly  
sorry... and... I went to Bangkok,  
but then I just couldn't... I had  
to come back and... I know what I  
did wasn't nice but... I have been  
thinking about you... And your  
family, and your little girl and...

COOKIE

No.

TOM  
I really want to try to help you in  
some way...

COOKIE  
So sorry. I talk to Helmut now.

MAN  
Yeah.

TOM  
OK. Sorry, I... I'll get a beer.  
Maybe we can talk later.

COOKIE  
Maybe.

TOM  
OK. Sorry.

Tom leaves them and walks away to the other side of the bar.  
He orders a beer. He watches Cookie and Helmut flirting.

Now Cookie is on Helmut's lap. Tom has had enough. He storms  
over to them and takes Cookie by the arm.

TOM (CONT'D)  
Please Cookie, don't do this...  
Please...

COOKIE  
Stop! Let go!

MAN  
What are you doing?

The others at the bar look at them wondering what is going  
on. Some of the other girls come over.

TOM  
Just look at him!

COOKIE  
Let go!

The other girls begin to attack Tom. They are protecting  
Cookie. They push Tom, telling him to let Cookie go. He let's  
go of her.

TOM  
Please, come with me... I can help  
you...

COOKIE  
I not want you help.

The other girls push him away. Out of the bar

TOM  
I can help you do something else. I  
can give you money... Cookie!  
Please Cookie!

Two Thai men now join in and help to push Tom away. Lots of  
commotion.

COOKIE  
Fuck off!

Tom gives up.

TOM  
OK, fine. Sorry. OK.

He holds his hands up in submission. He turns and runs away.

289 EXT. BEACH - NIGHT

289

Tom runs out into the ocean, stopping as the water reaches  
his knees. He screams. First without words, and then :

TOM  
Come on you God damn, fucking  
tsunami! Come and take me, you  
gutless, weak... Come on!

The phone in his pocket rings. He takes it out and throws it  
as far out to sea as he can.

290 INT. BEDROOM - AFTERNOON

290

It's Ellen calling. She is packing and is in a terrible  
hurry.

ELLEN  
Hi! Why aren't you calling? We're  
packing our bags...

Ellen sees Jackie in the doorway watching her. Jackie looks a  
bit thoughtful.

ELLEN (CONT'D)  
And are about to take off to join  
you. We're coming to Thailand.

Ellen smiles at Jackie.

ELLEN (CONT'D)  
But you have to call me. Call me  
when you get this message.

She hangs up.

ELLEN (CONT'D)  
(to Jackie)  
Don't forget your swimsuit.

JACKIE  
But, mom...

ELLEN  
Oh, it doesn't matter. We can buy  
something when we get there.

JACKIE  
But mom... I don't want to go to  
Thailand.

ELLEN  
What?

JACKIE  
I don't want to go to Thailand.

Ellen is caught off guard. She sits down on the bed.

291 EXT. BEACH/OCEAN - NIGHT

291

Tom falls to his knees. Then he falls backwards in the water.  
The water washes over him. Slow motion.

FADE TO BLACK.

TEXT: FOUR DAYS LATER

292 INT. BEDROOM - DAY

292

Ellen and Tom lie naked, bodies entwined, under the covers.

ELLEN  
Oh, god, that was so nice...

TOM  
Yes...

Pause

TOM (CONT'D)  
 I love you so much. Don't ever  
 leave me.

ELLEN  
 I won't.

293 INT. JACKIES ROOM - EVENING

293

Jackie is asleep in her bed. Next to her lies the book in Tagalog. It appears as though she read herself to sleep.

294 INT. HOSPITAL - DAY

294

Salvador is improving. He can sit up in bed, but is still in bandages and cast. He also looks tired and pale.

Today is his birthday and he is celebrating with his family. They sing for him. They have a cake and flowers, and give him presents. They hug him gently, careful not to cause him pain.

He opens his presents. He is happy but can barely smile.

295 INT. BAR - DAY

295

Cookie is on the phone. She has tears in her eyes, but is trying to control herself and sound happy.

COOKIE  
 Hello, my little angel. Do you know  
 who this is? Oh, it makes me so  
 happy to hear your voice.

Tears fall from her eyes, and it becomes more and more difficult to sound happy, but she does, almost.

COOKIE (CONT'D)  
 I miss you so much.

296 EXT. OUTSIDE HOUSE - DAY

296

A little girl, three years old, is sitting outside a simple house, somewhere in the country, in northern Thailand. She holds a phone to her ear, listening to her mother's voice.

136.

297 INT. BAR - DAY

297

COOKIE  
Do you miss me?

298 EXT. OUTSIDE HOUSE - DAY

298

The little girl nods.

COOKIE (O.S.)  
I'll be home soon.

The little girl nods again.

COOKIE (O.S.) (CONT'D)  
I promise, baby. I'll be home soon.

END

