

in/Rai\_nbows  
by  
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A musical inspired by the work of RADIOHEAD

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[NOTE: ALL lyrics and music written, performed, and recorded by RADIOHEAD.]

**"4 Minute Warning" PLAYS.**

[Intro][0m:00s - 0m:55s] - [OPENING CREDITS ROLL]

DISSOLVE TO:

INT. NICHOLAS' DORM ROOM - MORNING

CLOSE UP - NICHOLAS:

[0m:55s] - A blurred image of a face comes into focus. As the static ballet of the intro fades, we find a close-up of NICHOLAS, a Caucasian male in his early 20's with brown hair and grey eyes, sleeping in his bed. On the verge of waking up, Nicholas makes minor movements from under his sheets.

[1m:03s] - As the percussion enters, Nicholas awakes, as if by the music itself. Momentarily suspended between a dream and consciousness, his eyes dart across the ceiling, trying to make sense of the surroundings. As reality slowly sinks in, his face transitions from confusion to disappointment. He closes his eyes briefly, yet deeply, as the weight of his realization presses down on his mind.

BACK TO SCENE:

[1m:24s] - Reluctantly, he lifts himself up and sits on the bed. The searing light of a new day illuminates the white walls in a bright and yellow hue.

He surveys the tiny room. It is like one of any average student's; barely enough space to fit a bed, bookshelf, and desk. Clothes are lazily strewn across the floor and cheap furniture. Textbooks stack up like bricks to decorate his table, and loose tattered assignments serve as mortar.

He sees an acoustic guitar neatly leaning against a wall; the only testament in the room to his individuality. He softly smiles to himself. With a deep breath, he looks away and drags himself up.

CUT TO - BATHROOM:

"This is just a nightmare." - Nicholas stands in front of the mirror, looking deeply into his own eyes.

NICHOLAS  
(Inaudible)  
This is just a nightmare.

"Soon I'm gonna wake up." - Disappointed, he does not continue to follow the lyrics. He opens the medicine cabinet, shifting the mirror's reflection away from his face.

BACK TO SCENE:

"Someone's gonna bring me 'round. Running from the bombers, hiding in the forest, running through the fields, laying flat on the ground. Just like everybody, stepping over heads, running from the underground." - He trudges back into his room to prepare himself for another day. He steps into a pair of jeans, still dormant where they had been removed last. He does not bother to change his shirt, only hides it beneath another. He packs his bag with school material, dons a scarf and light jacket, and is ready to move out.

"This is your warning. 4-minute warning." - He leaves the room and starts to close the door. He catches the sight of his guitar through the crack. He appears ashamed, as if abandoning a dear friend. Reluctantly, he closes the door and continues on his way.

CUT TO WIDE SHOT - CAMPUS:

[Piano Interlude][2m:52s] - The wide shot of the university campus is filled with colors of a sunny fall day. With the piano chords [2m:56s], the title "in/Rainbows" flickers into the bottom corner of the screen; one letter at a time. It dissolves shortly afterwards.

Nicholas makes his way to class.

POV - NICHOLAS:

"I don't wanna hear it, I don't wanna know." - Students with textbooks pass in engaged academic conversation.

BACK TO SCENE:

"I just wanna run and hide." - Peers give a nod as they walk past. Nicholas returns the gesture, only to continue staring at the ground ahead, deep in thought.

MATCH CUT TO:

INT. CEME BUILDING, HALLWAY - MOMENTS LATER

"This is just a nightmare, but soon I'm gonna wake up. Someone's gonna bring me 'round." - Nicholas walks through corridors of an old building which has seen many generations of engineers before him. Hallways, broken down with age, are lined with Alumni photographs since the early 1900's. Slowly removing his toque and scarf, he passes rooms filled with students settling in for lecture.

[OPENING CREDITS END]

"This is a warning. 4-minute warning." - Nicholas arrives at his classroom and takes one final moment to pause. He watches his peers, and close friends KALE and JASON, through the door window. As they prepare for class, they hold motivation in their hearts and eagerness in their eyes.

Nicholas sticks out like a sore thumb.

CUT TO - ROOM 1004, CEME:

**"4 Minute Warning" ENDS.**

Nicholas enters the room and seats himself next to Jason and Kale. Kale, with homework strewn in front of him, excitedly talks about course material to Jason.

NICHOLAS  
Every morning I wake up, there's a moment, where I can't remember anything. Nothing about where I am, or who I am. It's probably the best part of my day.

Kale and Jason continue their conversation. After a pause, Jason slowly looks over.

JASON  
Oh hey, what's up?

NICHOLAS  
(deflated)  
Nothing. How was your weekend?

JASON  
What weekend? There's so much crap to do, I don't even know what fuckin' day of the week it is.

KALE  
And y'know it's bad when even Jason is this stressed out.

JASON  
And if I'm this stressed out, Kale's a probable suicide case.

KALE  
(sighs)  
And that would be the least of my problems.

Nicholas peers over at the papers lying in front of Kale.

NICHOLAS  
Yeah? Why? What's goin' on?

KALE  
The unit report. We're just comparing our results.

Nicholas nods and starts to look away.

KALE (cont'd)  
What? You haven't done it? Again?

NICHOLAS  
 Uh no. Not really.  
 (chuckles)  
 I guess that one's a write-off.

JASON  
 Nice. Too busy studying for 450?

NICHOLAS  
 (shifty)  
 Why? What's happening with 450?

KALE  
 "What's happening with 450"?! What  
 the hell did you do all weekend?!

Nicholas quietly ponders to himself.

JASON  
 Hey, before you try to figure out  
 how you slept through forty-eight  
 hours, maybe you want to figure out  
 how you're gonna catch up?

NICHOLAS  
 Come on. I'm not that far off. Fuck  
 the unit report. I'll be ready for  
 the 450 assignment.

JASON  
 Huh, yeah. Well, I love the "go-get-  
 em'" attitude. But one, it's not an  
 assignment, it's a midterm. And  
 two, it's tomorrow.

NICHOLAS  
 What!? We just had one last week!

KALE  
 (unenthusiastic)  
 Hear, hear.

JASON  
 Crazy world, eh?

NICHOLAS  
 Well, I can do it. I got a lotta  
 time, and nothing else to do.

JASON  
 Right, about that.

Jason and Kale share worried looks.

JASON (cont'd)  
 There's a couple of other small  
 things you might wanna know about  
 first.

The positive energy rushes from Nicholas' face. He anxiously looks back and forth between Jason and Kale.

NICHOLAS  
What? Like what?

CUT TO - HALLWAY, CEME:

**"15 Step" PLAYS.**

[0m:00s] - With the first beat, we see a panicked Nicholas sliding out the doorway, leaving papers flying in his wake.

NICHOLAS  
SHIT SHIT SHIT SHIT SHIT!

With arms full of textbooks, he apologizes hastily as he bumps passers-by and fumbles over himself.

EXT. BETWEEN CEME AND MAIN LIBRARY, CAMPUS - MOMENTS LATER

"How come I end up where I started? How come I end up where I went wrong? Won't take my eyes off the ball again. You reel me out, then you cut the string." - Nicholas rushes towards the library through the crisp campus morning.

INT. IRVING K. LIBRARY, CAMPUS - MOMENTS LATER

"How come I end up where I started? How come I end up where I went wrong? Won't take my eyes off the ball again. You reel me out then you cut the string." - Nicholas borrows several library books before seating himself in the study hall. He spreads out his studying material, and hunches over them with deep concentration.

CLOSE UP - GUITAR FRET BOARD:

[00m:42s] - A guitar's fret-board is seen. Fingers slide up and down, playing the chords of the song.

PAN OUT TO - MANIFESTATION:

"You used to be alright, what happened?" - We see a younger, more relaxed, version of Nicholas [MANIFESTATION]. He plays the guitar while sitting on a table behind Nicholas, taunting him with his words. [NOTE: The manifestation gradually grows younger with each cut, as the song progresses.]

MANIFESTATION  
You used to be alright. What happened?

"Did the cat get your tongue? Did your string come undone?" - Nicholas snaps out of concentration. He tries to remain unaffected by his delusion, which he is fully aware of.

MANIFESTATION (cont'd)  
 Did the cat get your tongue? Did  
 your string come undone?

"One by one, One by one." - The manifestation sings directly into Nicholas' ears. It moves to either side as Nicholas tries desperately to put it out of his mind.

MANIFESTATION (cont'd)  
 One by one, One by one.

"It comes to us all. It's as soft as your pillow." - Annoyed, Nicholas hurriedly packs his things. The manifestation continues to mock him as he leaves it behind.

MANIFESTATION (cont'd)  
 It comes to us all. It's as soft as  
 your pillow.

EXT. TOWARDS RESIDENCES, CAMPUS - LATE EVENING

[1m:39s] - Nicholas quickens his pace towards his dorm room in an effort to leave his manifestation behind.

INT. NICHOLAS' DORM ROOM - MOMENTS LATER

[1m:46s] - Nicholas' dorm room is quiet, cold, and dark. Pleased that he will not be bothered, he sits down at his table and turns on the lamp.

"You used to be alright. What happened?" - As the room illuminates, we see the manifestation [approx. 6 years old] comfortably sitting, with guitar in hand, on the bed. Nicholas closes his eyes in deep frustration.

MANIFESTATION  
 You used to be alright. What  
 happened?

"Etcetera, etcetera." - Nicholas, now furious, turns around ready to unleash a torrent of anger. However, the manifestation has already vanished. Nicholas checks twice.

"Facts for whatever. Fifteen steps, then a shear drop." - He turns back to his books, trying hard to concentrate under the bright light of the table lamp.

[02m:24s] - As time passes by, and hands of the clock move faster around, Nicholas becomes increasingly fatigued. The scene, and lines of his textbooks, start to blur. In a desperate attempt to stay awake, he slaps himself across the face, and takes a deep breath.

INT. ROOM 1004, CEME BUILDING (DREAM) - DAY

*[02m:40s]* - Nicholas' eyes pop open as he wakes. Students around him are consumed with exams as he sits in a lecture hall with his head down on a table. The camera cuts to wider shots of the wall of students as the synth chords change.

*[02m:55s]* - A blank 450 exam in front of him. In panic, he flips through the pages. He looks up at the clock; it is almost the end of the hour. In stunned silence, he looks back and forth between the test and the clock.

*"How come I end up where I started? How come I end up where I went wrong? Won't take my eyes off the ball again."* *[03m:11s]* - Nicholas fumbles to get a grip of his pencil and fill out his name. Tests begin being collected either side of him as he tries desperately to answer the questions. The test collectors get closer. Students, whom have already had their tests collected, sit back smiling at another job well done.

*"You reel me out then you cut the string."* - Nicholas' test is grabbed from underneath him by a professor with a devilish smile reaching across his face.

*[03m:27s]* - The exam is taken to a panel of faceless adjudicators armed with red markers. It is passed down until it finally lands back into Nicholas' hands.

*[03m:43s]* - Mouth hung open, Nicholas peers down at a large "46%" written across the cover. The screen starts to blur.

DISSOLVE TO:

INT. NICHOLAS' DORM ROOM - EARLY MORNING

**"15 Step" ENDS.**

Nicholas wakes up at his table gasping for breath. Morning light illuminates the room as the table lamp continues to burn in front of him.

NICHOLAS  
Fuck! Thank god.

Nicholas chuckles to himself as he wipes his clammy forehead.

NICHOLAS (cont'd)  
Fuckin' dream.  
(chuckles)

INT. CEME BUILDING, HALLWAY - LATE MORNING

Nicholas walks down the hallway, away from room 1004, and looks in speechless disbelief at his 450 exam which displays a large red "42%" on the cover.

Jason, Kale, and FERRY follow closely behind, comparing each others' exam papers. Ferry, the type of person who rarely thinks deeply about other's feelings or emotions, often attempts to employ quick fixes to deeper rooted problems.

To avoid conversation, Nicholas walks well ahead.

KALE  
Hey Nick! How'd you do?

Nicholas continues to walk ahead.

NICHOLAS  
Uh, not sure.

KALE  
Oh c'mon, whatcha get?

NICHOLAS  
I dunno. Just don't worry about it.

KALE  
Dude, where you going?

JASON  
(quietly, to Kale)  
Hey, just leave it.

Nicholas continues his pace. He looks over his left shoulder.

NICHOLAS  
Nowhere. I'm just really tired, all right? I'll see you guys later.

As Nicholas looks back ahead, he sees Ferry, who has somehow managed to catch up undetected. Peering slyly over Nicholas' right shoulder, Ferry turns wide-eyed at the test mark. Nicholas is instantly startled by Ferry's rude proximity.

NICHOLAS  
Ferry!? What the fuck?!

Ferry backpedals towards Jason and Kale.

FERRY  
(cringing)  
Sorry about the forty-two dude.

Kale is in the background, also cringing. Ferry slowly turns from a sympathetic tone to a slight chuckle.

FERRY (cont'd)  
You must've really swung for the fences this time.

Nicholas and Jason become irate.

JASON  
Ferry, shut the fuck up. You didn't do so hot yourself.

FERRY  
True, but I passed.

NICHOLAS  
You know, fuck this shit! And fuck  
you too, Ferry! I don't need this  
crap right now!

JASON  
All right, you screwed up. Big  
deal.

NICHOLAS  
Yeah, big deal. I can't afford any  
more of these "screw-ups".

JASON  
Just come chill with us for a bit,  
alright? Moping in your dorm all  
day isn't gonna help anyone.

Reluctantly, Nicholas submits. Kale forces a smile. As they  
pass, Ferry grabs Nicholas' exam. They all look at Ferry, who  
finds himself in a spotlight.

FERRY  
What? Just wanna compare.

Disgusted, Kale, Jason, and Nicholas continue walking.

FERRY (cont'd)  
What??

INT. REBOOT CAFE LOUNGE - NOON

The boys are seated for lunch at a table in the lounge area.  
Kale continues to flip through his exam, murmuring to himself  
in frustration over his shortcomings.

NICHOLAS  
Textbooks, assignments, midterms,  
finals, for what? So one day we can  
sit at a desk, in front of a  
computer, calculating how many more  
gear calculations before we all  
retire and die.

Kale, snapping out of focus, starts to rummage through his  
backpack. He carefully pulls out some marked papers.

FERRY  
I'm with him. Why go to school and  
learn shit? The more you know, the  
more you forget. And the more you  
forget, the less you know. What's  
the point?

KALE  
 (to Nicholas)  
 Hey, you forgot to pick up some  
 stuff after class.

Nicholas reaches an arm out to snap up the papers. Scrunched in his fists, he abruptly hides them under the table. Kale looks on helplessly as his efforts go to waste.

NICHOLAS  
 (to Jason)  
 I still think we shoulda gone big  
 when we had the chance.

JASON  
 Ah, here we go again.

NICHOLAS  
 What?

JASON  
 I'm not saying anything.

Showing little concern, Jason continues to eat his lunch.

NICHOLAS  
 You, me. We hit some clubs, we do  
 some recording, who knows where we  
 could end up?!

JASON  
 Exactly. Who knows where we could  
 end up? Playing for quarters on the  
 side of the fuckin' street ain't my  
 idea of a dream life.

NICHOLAS  
 What are you talking about?

JASON  
 Look, I'm not getting into all this  
 again. But if I remember correctly,  
 you're the one that said you had  
 enough with music. Remember? Back  
 in high school?

FERRY  
 C'mon dude, you won't be going big  
 anywhere until you've got school  
 finished, and you know your parents  
 would flip if you dropped out.

NICHOLAS  
 Well fuck what they think.

JASON  
 Yeah? Then go ahead. What's  
 stopping you?

Nicholas shows frustration.

JASON (cont'd)  
 (eased tone)  
 I know this shit ain't easy for you. But you think it's easy for us? We just know when we gotta be smart about things.

KALE  
 I dunno. I think he should do whatever his heart tells him.

JASON  
 Yeah, that's great.  
 (to Nicholas)  
 Look, even I have dreams.

NICHOLAS  
 Like what??

JASON  
 Doesn't matter. But here's the thing. If I don't do what's right, the real life I want will just disappear. And that's not worth slacking off for. Not now. We're in our final year for fuck sakes.

Jason continues to eat his lunch.

NICHOLAS  
 Well, we'd only be out on the street if we sucked.

JASON  
 Do you not remember the band back in high school?

Nicholas chuckles.

JASON (cont'd)  
 (chuckling)  
 You gave me the same exact speech, too. Except I ate it up like all the other retards.

NICHOLAS  
 God, we sucked. Remember the Spring concert?  
 (chuckles, to Ferry)  
 Everyone quit the night before.

JASON  
 And I didn't like you nearly enough to stick it out with you.

Both chuckle to themselves; Ferry looks on, smiling. Something off to the side catches Kale's attention. Only Ferry notices his switch of focus.

JASON (cont'd)  
 But you still went up there, in  
 front of everyone. I don't know  
 how, but you still pulled through.  
 I'll give you that.

Nicholas smiles to himself at the fond memory. Kale's head quickly snaps back to his exam.

KALE  
 (hushed)  
 Woah.

Jason and Nicholas turn curiously towards Kale.

JASON  
 What? What's up?

Kale shakes his head and dismisses the question, continuing to look at only his exam.

JASON (cont'd)  
 C'mon, what is it?

Kale starts to pack his things.

KALE  
 (rushed)  
 Y'know what? We should really get  
 going. Can't be late for class.

JASON  
 The class thirty minutes from now?  
 Ferry, what'd you do this time?

FERRY  
 What you got to blame me for?! All  
 I saw was him checking out that  
 cute blonde over there, and then he  
 freaks out. What you want from me!?

JASON  
 (to Kale)  
 Oooooohhh, cute blonde eh? You got  
 something to share with us buddy?  
 (to Ferry)  
 Yo, where?

FERRY  
 I told you. Right over there. Those  
 guys are in the way though.

KALE  
 Shut-up Ferry.

The three boys look over at a group of students conversing. Kale continues nervously looking at his test.

FERRY  
 C'mon, move already.

JASON  
 Not trying to get ahead here, but  
 if this girl is even remotely  
 attractive, it could mean a serious  
 turn in our dear friend's life.

FERRY  
 Shhhh!... I'm tryin' to watch...  
 Oh, there she is.

CLOSE SHOT - SARAH/NICHOLAS:

**"Reckoner" PLAYS.**

[0m:00s - 0m:10s] - As the obstructing students part, they reveal SARAH; a beautiful, dirty blonde, blue eyed, Italian girl quietly studying her textbook. The camera cuts back and forth between Nicholas' speechless expression, and Sarah.

[Intro Guitar][0m:10s] - The camera pans out from Nicholas. The music track slowly fades into the background as the character dialogue continues.

**"Reckoner" ENDS,** gradually.

JASON  
 Uh, what is she doing here?

KALE  
 Told ya we shoulda left.

FERRY  
 Someone want to fill me in? Or  
 what?

JASON  
 Nothing dude. Just forget it.

FERRY  
 Okay. First Kale freaks out, and  
 this creep  
 (gestures to Nicholas)  
 still can't stop lookin' at her.  
 Who is she?!

Nicholas snaps out of his trance.

NICHOLAS  
 Sarah.

FERRY  
 What? That's it? "Sarah"?

NICHOLAS  
 Old friend. Long story.

FERRY  
 Yeah, that's fine. Y'know, any more  
 details and I'd probably lose track  
 of things.

Ferry turns to look back at Sarah.

FERRY (cont'd)  
 Woah, who's that?

The boys whip their heads into Sarah's direction. MEI, a close friend of Sarah, arrives to her company. Attractive in her own right, Mei is of oriental descent.

KALE  
 Oh, Mei. She's like Sarah's best friend. Those two go way back. Practically inseparable.

FERRY  
 Damn, she's cute.  
 (to Jason)  
 You think I got a shot?

JASON  
 What? With her?!

NICHOLAS  
 No, no way. No fucking way you're gonna go over there!

FERRY  
 Why not?!

NICHOLAS  
 Because. Christ, Kale has a better shot than you, and he's not even into girls.

KALE  
 Hey! Abstinence doesn't mean "homosexuality", okay?

None acknowledge Kale's plea for correction, they continue to look at Sarah and Mei. Ferry suddenly jumps out of his seat.

FERRY  
 Fuck this!

NICHOLAS  
 (harsh whisper)  
 Ferry!?!... Ferry!

Ferry escapes, while giving the finger behind his back. The boys try to observe inconspicuously as he struts towards Mei.

JASON  
 Twenty bucks says he uses the keys.

KALE  
 No dice. I'm no idiot, but this one sure is.

NICHOLAS  
 Fuck...

Without fail, Ferry pretends to accidentally bump into Mei as he drops his keys to the floor.

FERRY  
Oh hey, I'm sorry. Did you drop these?

MEI  
No, you did.

The boys cringe with embarrassment. Ferry quickly changes the subject.

FERRY  
Hold on, do I know you? Yeah, you're Mei right? From uh, high school. I haven't seen you in ages.

Getting uncomfortably close, he starts to shake Mei's hand.

MEI  
Sorry, what high school was that?

Ferry, not recollecting the particular high school, attempts to ignore the question. He looks at Mei's brown nail polish.

FERRY  
Oh, nice color choice. My favorite.

Mei looks at Ferry's brown clothing.

MEI  
Is that so?

FERRY  
Looks like we've got something in common already.

MEI  
Unfortunately, my favorite's green.

FERRY  
That's cool. I like green. Money's green... weed's green... A lot of good things come in green.

Ferry leans closer.

FERRY (cont'd)  
A lot of good things come in brown too, if you know what I mean.

MEI  
Like shit?

An awkward silence follows.

FERRY (cont'd)  
 (to Sarah)  
 Hey! You're Sarah right?! Boy, you  
 guys always were inseparable.

The boys at the far table sigh with disappointment.

SARAH  
 I'm sorry, but I don't think we  
 know you.

FERRY  
 Well, how about we help jog your  
 memory over some drinks?

SARAH  
 No, that's fine. I'm pretty sure  
 we've never met.

FERRY  
 Oh, c'mon. Of course we have!...  
 Ferry?  
 (Nervously)  
 Captain of the football team?

The girls are not sold. Ferry becomes increasingly desperate.

FERRY (cont'd)  
 I was uh, best friends with Kale  
 and Jason... and Nicky!

CUT TO - NICHOLAS:

NICHOLAS  
 Oh fuck...

BACK TO SCENE:

SARAH  
 Wait, you know Nicholas?!

FERRY  
 Yeah, of course! We're super tight.  
 In fact, he's right over there!

As Ferry points towards the boys, Nicholas, Kale, and Jason  
 are caught staring, like deer in headlights.

NICHOLAS  
 Oh fuck...

Nicholas immediately starts gathering his stuff to leave,  
 trying his best not to make eye contact with Sarah.

JASON  
 Uh, I'm just gonna go with.

Nicholas turns to Kale and grabs him by the collar.

NICHOLAS  
I-am-going-to-KILL-Ferry. Warn him.

Kale is left shocked at the rapid occurrence of events.

FERRY  
(chuckles uncomfortably)  
Huh, y'know they must be, uh...  
late for somethin'.

Sarah and Mei look on as the boys make their cowardly escape. Their attention returns to Kale, who is left alone at the table. He starts to wave awkwardly. Sarah and Mei slowly wave back. Ferry puts his arms around the girls' shoulders.

FERRY (cont'd)  
So? Drinks?

INT. NICHOLAS' DORM ROOM - EVENING

The dormant room awakens by the door's violent opening. Furious, Nicholas throws his coat and bag onto the bed.

NICHOLAS  
Son of a bitch!

He begins to calm down. He pauses in reflection.

FLASHBACKS - SARAH:

He recollects the moment he saw Sarah. Her hair, her smile, her eyes, and skin, come to the forefront of his thoughts.

BACK TO SCENE:

He opens his closet. Behind a heap of clothes and junk lays a tattered guitar case. He pulls out the dusty case and rests it on the bed. He opens the small box compartment and pulls out a small picture of Sarah. Damaged and bent around the corners, the picture has seen many years of travel with him.

He turns it over. On the back, written in ink, is a message: "Happy Grad! Don't forget me when you're famous! :) - Sarah"

He smiles to himself. The smile fades as he places the picture back into the guitar case, and puts it away in the closet. Deep in thought, he returns to sit at the edge of his bed. The guitar leaning against the wall catches his eye.

CUT TO - MOMENTS LATER:

With a pick in hand, and guitar in his lap, Nicholas slowly closes his eyes.

**"Like Spinning Plates" PLAYS.**

[0m:00s - 0m:20s] - His face gently reacts to the swirling locus of sound. Nicholas is caught in a trance.

The room begins to dim with the swelling moan of the track. He brings the pick up to the strings, ready to strike down.

**"Like Spinning Plates" ENDS**, abruptly.

He snaps out of his trance by the loud chirping of his cell phone. The room re-illuminates and restores reality. Annoyed, he picks up the phone; an unknown ID. He answers regardless.

NICHOLAS  
(irate)  
Hello?

CALLER  
Hello? Nick?

NICHOLAS  
Yeah. Who's this?

SARAH  
(jubilant)  
Oh hey! It's me, Sarah! Oh my god,  
it's been so long since--

In panic, Nicholas hangs up.

NICHOLAS  
Shit.

A short moment later, the phone rings again

NICHOLAS  
Shit. Uhhh....

Nicholas takes a deep breath and answers the phone.

NICHOLAS (cont'd)  
(calmly)  
Hello?

SARAH  
Uh, hi. Everything all right?

NICHOLAS  
Oh, yeah. Sorry about that. I lose  
connection at res all the time.

SARAH  
Oh, you live on campus?!

NICHOLAS  
Yeah, I'm near the bus loop.

SARAH  
No way! I'm so close! I live right  
behind The Village, that area. I  
can't believe we've never bumped  
into each other!

NICHOLAS  
Yeah, imagine that.

SARAH  
Buddy, we have a lot of catching up to do! Where have you been!?

NICHOLAS  
Just bumming around. Busy with school, y'know.

SARAH  
Oh, I know what you mean. Though mech eng is much crazier, I'm sure.

NICHOLAS  
Yeah, yeah. Hey, uh, how did you get this number anyway?

SARAH  
Your charming little friend Ferry told me. He's kind of a weird one.

NICHOLAS  
Ah, well that's the least of his problems. Anyway, I've really got a bunch of stuff I gotta do. I should probably get going.

SARAH  
Oh, that's cool. I was hoping that you might want to get together for a coffee or something. Catch up. Next time, maybe.

NICHOLAS  
Oh, uh.

Nicholas looks down at his watch, and sighs.

INT. CAFE, WASHROOM - LATE EVENING

Soft, muted, cafe music plays in the background ["Life In a Glass House" suggested] as Nicholas stands in front of a bathroom mirror. He seems more composed and vested in his appearance and attitude. Jeans, dress shoes, a white shirt, and a black windbreaker adorn his visage.

Nicholas takes a picture of Sarah out of his pocket and observes it. The picture appears brand new and undamaged. He carefully surveys himself, trying to imagine what Sarah's thoughts would be when she would see him.

Men at adjacent mirrors apply the same amount of vanity towards themselves; cocky and simple minded. After witnessing their ritual, Nicholas becomes uncomfortably aware of his own foolishness. He surveys himself once more. In disgust, he unbuttons his collar, untucks his shirt, and roughens his neatly combed hair.

NICHOLAS  
Don't get any ideas, Nick.

He discards the picture of Sarah into the garbage bin. He goes to the washroom door and peers into the seating area. He sees Sarah enter, wearing jeans and a green hoodie. [NOTE: Henceforth, Sarah always appears with some element of green.]

She takes a quick look around for Nicholas, and gets in line to purchase a drink.

Nicholas closes his eyes and turns around to take a deep breath. As he opens his eyes he is startled to see several men waiting to leave the washroom.

NICHOLAS

Sorry.

He straightens himself up and makes his way out. He walks briskly, but reminds himself to relax, and calms his pace. Sarah, focused on the menu, fails to notice his approach.

NICHOLAS

I hear the green tea is spectacular.

SARAH

Oh, hey!

Sarah turns to give Nicholas a big hug; one to make up for lost time. He squeezes back. His head rests on her shoulder, and her hair falls into his face. He inhales; a big mistake.

SARAH

So? How goes?

NICHOLAS

(awkwardly)  
Huh? Oh, nothing. You?

SARAH

(chuckles)  
Feelin' a bit chilly. Might have to take your advice on that green tea.

They make their way up to the cashier.

SARAH (cont'd)

(to cashier)  
I'll have a large green tea please.

NICHOLAS

Same here.

CUT TO - CAFE TABLE, LATER:

Sarah and Nicholas are already engrossed in conversation. They recollect old memories as they laugh hysterically.

NICHOLAS

AH HAHA, I totally forgot about the musical!

(MORE)

NICHOLAS (cont'd)  
Remember the random rock tunes we'd  
start jamming out of nowhere?!

SARAH  
Yes! Geez, if it wasn't "Les Mis",  
we would've totally gotten away  
with it!

Sarah and Nicholas start to calm down and sip their tea.

SARAH (cont'd)  
Those were some good times.

NICHOLAS  
Yeah.

SARAH  
So, you write anything new lately?

NICHOLAS  
Oh, no. I haven't really been  
playing much anymore.

SARAH  
What?! You used to love writing!  
What happened?

NICHOLAS  
Things change, I guess.

Disappointed, Sarah continues to sip at her tea.

NICHOLAS (cont'd)  
But you're still deep into music,  
right? You're taking courses?

SARAH  
Yeah. I'm taking Music Comp.

NICHOLAS  
And how's that going?

SARAH  
Well, the whole music program is  
great. But this course isn't going  
so well. I haven't even written a  
single riff yet. It's just not  
clicking for me.

NICHOLAS  
Give it time, you'll get it.

Sarah smiles back, then sips her tea.

SARAH  
Hey! Maybe I should have you come  
over and help me! Help bring the  
old Nicholas back!

NICHOLAS  
(sarcastic)  
Ah, yeah. Wouldn't that be great?

SARAH  
No, I'm serious! It would be like old times.

NICHOLAS  
Nah, I don't think so. I wouldn't be any help.

SARAH  
Don't be silly, of course you would.

NICHOLAS  
I've moved on Sarah. I wasn't going to get anywhere with it.

SARAH  
I used to think like that. I started out in business when I got here. Can you believe that? I was just scared that I'd risk everything going into music, and that one day I'd be broke, barely able to get by, and I'd just sit there wishing I could take it all back. So I just gave up.

NICHOLAS  
What, playing?

SARAH  
Yeah, for a couple of months. But after a while, it started getting to me. Every morning I woke up, all I could think about was music. I woke up wanting to touch my guitar, and sit down with my piano. It was the only thought I had. That's when I knew, I couldn't live without it.

NICHOLAS  
That's very sweet Sarah. But that's you, not me.

SARAH  
C'mon. The first thing you think about in the morning. Buildings and bridges? Really?

Nicholas signals Sarah to come closer. Sarah leans forward.

NICHOLAS  
(hushed)  
Big-breasted Japanese girls.

SARAH  
 (chuckling)  
 I'm being serious!

NICHOLAS  
 I don't know what you want from me.  
 Why is it so hard to believe that  
 people change? That they move on?

SARAH  
 It's not. It's just hard for me to  
 believe that you have.

NICHOLAS  
 You really think I'd lie to you?

SARAH  
 (smiling, playful)  
 Yeah, I do. But your eyes tell me  
 everything.

TIME LAPSE:

[Piano track to "Mk1" suggested.]

Nicholas looks at Sarah momentarily, yet it seems much longer. There's a look in her eyes; innocent, inspired, and passionate. The smile; playful, uncorrupted, and unchanged. Her single expression brings to him a torrent of emotions and memories; irreplaceable. He can't help but smile back.

BACK TO SCENE:

Nicholas clears his mind as Sarah rests back into her chair, softly chuckling to herself from their silliness.

Silence falls between the two as they sip away the last of their tea.

INT. NICHOLAS' DORM ROOM - LATER THAT NIGHT

Fully dressed, Nicholas lays in bed. Facing the ceiling, he broods in his thoughts. Taking a deep breath, he turns on a lamp light, grabs his cell phone, and makes a call. A few rings later, Jason picks up.

JASON  
 Hello?

NICHOLAS  
 Hey, it's me.

JASON  
 What's up?

Music ["The National Anthem" suggested] is heard in the background over the phone.

NICHOLAS  
Nothin' much. Whatcha up to?

Jason is seen watching a stand-up comic on TV [with subtitles]. He scribbles down notes on a piece of paper.

JASON  
Uh, just watching the hockey game.

NICHOLAS  
Really? I didn't know it was on tonight.

JASON  
Yeah, well... go Canucks.

Jason continues to scribble down notes as he watches the TV.

NICHOLAS  
(pauses)  
So Sarah called me up. She wanted to get together.

The music turns off, and the phone line goes quiet.

NICHOLAS (cont'd)  
Jason?

JASON  
Yeah, I'm still here.

NICHOLAS  
Well, yeah. Just saw her for like an hour... or two.

JASON  
So what happened?

NICHOLAS  
Nothing happened. We just talked and caught up a little. What I was up to, what she was up to. Y'know, small talk.

JASON  
Yeah?

NICHOLAS  
Well, we talked about how music is going for her. She joined the program here. She didn't really know if it was the right choice, but she's pretty sure now.  
(beat)  
"The best decision she ever made", apparently.

JASON  
(sighs)  
How was she?

NICHOLAS  
Uh, good. Yeah.

JASON  
Yeah? Did she look nice?

NICHOLAS  
I dunno. Sure, she looked okay.

JASON  
Was she charming? Did she glow? Did she have that sparkle in her eye?

NICHOLAS  
Okay, what the fuck you want?

JASON  
Look, I just don't want things to start up again.

NICHOLAS  
We just had coffee.

JASON  
Yeah, okay. I'm just saying. If I were you, I'd keep the face time down. That's all.

NICHOLAS  
Don't worry about it, alright?

JASON  
Alright. But don't come crying to me when shit hits the fan.

NICHOLAS  
(chuckling)  
Yeah, thanks for the advice.  
Anyway, I'll talk to you later.

Jason turns the music back on.

JASON  
Anytime.

Nicholas hangs up. He looks at the phone, and reflects.

CUT TO - CAMPUS, LATER:

**"A Wolf at the Door" PLAYS.**

[First Bar]- Nicholas walks through campus, deep in thought.

CUT TO - BUS, MOMENTS LATER:

[Fifth Bar] - He sits at the rear of an empty bus. He looks out the window as the low rumbles of the engine are heard.

CUT TO - NICHOLAS' DORM ROOM, LATER:

[Ninth Bar] - Without changing clothes, Nicholas crawls into bed and turns off the light.

CUT TO - MORNING:

"Drag him out the window, dragging out your dead, singing 'I miss you'," - Nicholas wakes up drenched in sweat, and gasping for breath.

"snakes and ladders, flip the lid, out pops the cracker, smacks you in the head, knives you in the neck, kicks you in the teeth, steel toe caps, takes all your credit cards, step up, get the gunge," - Painfully stepping on sharp objects, he semi-consciously trudges towards the bathroom. He brushes his teeth, changes his clothes, packs his bag, and leaves.

CUT TO - CAMPUS, MOMENTS LATER:

"get the eggs, get the flan in the face, the flan in the face, the flan in the face" - Nicholas' phone rings. As he opens it, various close-ups of him are seen. With each line of "the flan in the face", he covers his face in frustration.

MATCH CUT TO - MAIN LIBRARY, AFTERNOON:

"dance you fucker, dance you fucker, don't you dare, don't you dare, don't you flan in the face," - Nicholas, Jason, Kale, and Ferry are studying in the library. Nicholas continually gets interrupted by his phone. Jason looks at him in a concerned yet disappointed manner. Nicholas soon gets up and leaves, all the while never taking his eyes off the phone. Jason is left feeling further disappointed.

CUT TO - NICHOLAS' DORM ROOM, EARLY EVENING:

"take it with the love its given, take it with a pinch of salt, take it to the taxman," - Nicholas prepares for the evening's affair. He shows vanity as he grooms himself with care, and practices speech in front of a mirror.

CUT TO - CAFE, EVENING:

"let me back, let me back, I promise to be good," - Nicholas and Sarah converse [inaudible] at a cafe. He looks at her as if detached from reality; nothing else exists.

CUT TO - NICHOLAS' DORM ROOM, LATE EVENING:

"don't look in the mirror, at the face you don't recognize, help me call the doctor, put me inside, put me inside, put me inside," - Nicholas returns home. Disappointed, he stares at himself in the mirror. He slowly removes his clothes and gets into bed. He reaches over to turn off the lamp light.

FADE TO BLACK:

EXT. COUNTRYSIDE (DREAM) - MORNING

"put me inside, put me inside." - Nicholas' dreamworld takes place in a countryside setting. A small log cabin rests among rolling hills and forestry. Smoke billows from the chimney, and the environment radiates a warm and welcoming aura.

INT. LOG CABIN (DREAM) - MOMENTS LATER

"I keep the wolf from the door, but he calls me up, calls me on the phone, tells me all the ways that he's gonna mess me up," - Nicholas violently wakes up to the sound of banging on the door. He picks up his cell phone from the night stand, and a shotgun resting at the foot of the bed. He checks his cell phone. A text reads:

"Sent by: WOLF  
I'm gonna FUCK you up."

"steal all my children, if I don't pay the ransom, but I'll never see him again if I squeal to the cops." - Fear grips Nicholas. He lays the shotgun down, and gets on his knees at the foot of the bed. He reaches underneath to pull out a small box. He looks at it adoringly. He picks up the shotgun, holds the box firmly, and makes his way to the door.

[Interlude][1m:23s] - Nicholas barricades the violently barraged door with his back. The morning sun breaks brilliantly through windows on either side of him. Nicholas starts to converse with the WOLF (inaudible). The Wolf's thick black coat and long white teeth are seen through the widening crack of the barraged door.

NICHOLAS (SUBTITLE)  
What do you want?!

WOLF (SUBTITLE)  
Oh, play nice. I've just come to collect my things and be on my way.

NICHOLAS (SUBTITLE)  
Well, you can forget it! You're not coming near her!

WOLF (SUBTITLE)  
You never learn do you, boy? I'm already inside. Don't let it slip through your fingers now.

NICHOLAS (SUBTITLE)  
Ah, FUCK YOU!

Nicholas blasts several rounds through the door. He waits for any signs of the wolf; there are none. Relieved, Nicholas slouches by the door and begins to peek into the box.

[Interlude][1m:49s] - As the music intensifies, the left window shatters in an explosion of glass and debris.

Smoke grenades, TNT, and gasoline fly through it. The same occurs to the window to the right. The entire cabin trembles.

Nicholas cowers on the ground, clutching the small box with one arm, and covering his head and ears with the other. Gasoline is seen flooding the floor all around him.

CLOSE UP - MATCHSTICK/CIGARETTE:

"Walking like a giant crane, and with my x ray eyes I strip you naked," - A match being lit is seen. After lighting a cigarette, it is thrown. A close-up follows the lit match as it flies through the window and into the explosive material.

BACK TO SCENE:

Nicholas screams to the skies as the cabin explodes in a thunderous fireball. His eyes reflect the chaos around him as he becomes engulfed in the flames.

INT. ROOM 1004, CEME, CAMPUS - DAY.

"in a tight little world, and are you on the list? Stepford wives who are we to complain?" - Once again, Nicholas violently awakens. However, this time finding himself in the middle of a class shaken by his outburst.

"Investments and dealers, investments and dealers," - For each repetition of the line "investments and dealers" a student is seen turning to stare at Nicholas.

"cold wives and mistresses," - An old and senile professor stares irately before continuing with his lecture.

NICHOLAS (SUBTITLE)

Sorry.

"cold wives and sunday papers, city boys in 1st class don't know we're born," - As the class ends, Nicholas quickly throws his things into his backpack and leaves immediately. He passes Ferry, Jason, and Kale without acknowledgement, leaving them confused and concerned.

"just know someone else is gonna come and clean it up," - Nicholas walks through the hallways back to his residence. He looks tired, frustrated, and in need of rest.

CUT TO - NICHOLAS' DORM ROOM, EVENING:

"born and raised for the job, someone always dies, oh I wish you'd get up go over, get up go over, and turn this tape off." - Nicholas sits down with his guitar; an escape from his troubles. As he rests it on his lap, his phone chirps. Without hesitation, he drops his guitar carelessly to leave.

INT. LOG CABIN, DREAMWORLD - MORNING

As the scene cuts back into the dreamworld, we are led to believe that Nicholas' nightmares continue to haunt him.

"I keep the wolf from the door, but he calls me up, calls me on the phone, tells me all the ways that he's gonna mess me up, steal all my children, if I don't pay the ransom, but I'll never see him again if I squeal to the cops." - [The events of the first chorus, and interlude(s) thereafter, occur in rapid synopsis.]

"So I just go, Oh."[2m:51s] - Nicholas is left shaken and scarred on the floor after the explosion. He looks around at the cabin being engulfed by fire. Pictures of him and his friends, a table full of textbooks and homework, and his guitar leaning on the wall, all quietly burn in the flames.

Nicholas slowly looks down into his hands. The small box he tried to protect is reduced to ashes. Amidst the clump of powder, Sarah's picture is seen slowly burning and deforming from the heat. The ashes trickle down between his fingers.

FADE TO:

INT. STUDENT UNION BUILDING - NOON

**"A Wolf at the Door" ENDS.**

The Student Union Building is the social epicenter of campus. Students bustle through constantly, as most of the events, commercial services, and seating surround the building.

Amidst the lunch hour chaos, Nicholas, Jason, Kale, and Ferry manage to find seats. However, only between two adjacent tables. Ferry and Kale sit with backs to Jason and Nicholas.

KALE

So for the next part, you have to remember to wait at least 20 minutes for the heater to get going before you take measurements. Otherwise the whole lab gets screwed up, or something.

Jason and Ferry scribble down notes. Nicholas' cell phone chirps with a text; he texts back.

FERRY

(frustrated)  
Honestly, why do we even bother coming here? So many damn people! I can't believe they all keep coming here thinking they'll get seats.

JASON

We got seats.

FERRY

(sarcastic)  
Yeah, I'm ecstatic.

Ferry starts to massage his neck.

FERRY (cont'd)  
And my neck feels like hell having  
to turn around all the time.

JASON  
Then don't turn around.

KALE  
Oh, and I talked to that exchange  
student. The one Nicholas likes.

Nicholas' cell phone chirps with a text. He texts back while  
chuckling to himself, oblivious to the conversation around  
him. Jason looks on disapprovingly.

KALE (cont'd)  
She said that we have to multiply  
our calculated stress factors by  
two, because something with the  
strain gauge is messed up.

JASON  
Our dollars hard at work.

FERRY  
Great! That's just great! Soya-  
sauce all over the table!

Ferry pulls on his notebook which is now adhered to the  
table. The back rips off.

FERRY (cont'd)  
FUCK!

JASON  
Geez, just calm down. I'll scan you  
the notes later.

Nicholas chuckles to himself as he continues to text.

KALE  
There was something else too...  
something important... Oh! She said  
that no matter what, under no  
circumstances, never ever--

JASON  
Kale, hold on.  
(to Nicholas)  
Dude.

Nicholas slowly tears his attention away from his phone.

NICHOLAS  
Huh?

JASON  
You got two labs tomorrow, and you  
haven't been taking any notes.

KALE  
What? You weren't writing all this  
down!?

NICHOLAS  
Fuck, sorry. You're right. Sarah's  
just been texting me like crazy.  
Anyway, what did I miss?

Nicholas puts the phone away, and into his pocket.

KALE  
Ooooh, really? You guys getting  
close again?

NICHOLAS  
Kinda.

JASON  
So what happened to keeping the  
contact down?

Nicholas shrugs with embarrassment.

FERRY  
(excitedly)  
Sweet, we talkin' about chicks now?

JASON  
NO.

FERRY  
'Cause you guys still haven't  
hooked me up with Mei yet. And by  
the way, that 'Sarah' name keeps  
poppin' up and you guys keep  
shirkin' me off every time I ask  
about her. What gives?

Ferry looks back and forth between the guys. All of them try  
to evade his eye contact.

NICHOLAS  
(sighs)  
Just tell him. Y'know he's not  
gonna stop.

KALE  
Okay Ferry. A long time ago, before  
you even knew us... Nicholas met a  
girl.

EXT. FELT DRAWN FANTASY WORLD (DREAM) - DAY.

**"Blow Out" PLAYS.**

[0m:00s - 1m:20s] - The scene takes us to a fictional  
location within the imagination of the boys.

The environment, and characters, are made entirely of vibrantly colored felt material. All movement of the characters and animals within the scene are greatly exaggerated, like a children's TV show. The scene starts with the sun, shining radiantly against a canvas of baby blue.

KALE (O.S.)

Well, when you look at Nick now, you see an angry, bitter, broken down shell of a guy. A guy who's been scarred just way too many times from rejection.

NICHOLAS (O.S.)

Wow, thanks Kale.

KALE (O.S.)

No sweat guy. But, before Nick became anything like that. Before he even really knew us, or before he even met Sarah, he was... well... normal.

As the vocals begin, we see a youthful felt rendition of Nicholas pop up from the bottom of the frame, stretching his arms and yawning. His joints swing exaggeratedly as he soaks the beautiful aura around him. Green felt grass cover rolling hills, trees host a bevy of animals, and deer trot about in play. The scene is soaked with Disney-esque atmosphere. With a guitar slung behind him, he weaves between the trees, completely content in the innocence of his surroundings.

Amidst his stroll, he finds music symbols flowing through the air [represented by felt cut music notes].

He decides to follow the notes emanating from beyond the trees and behind the bushes. He peers through the foliage to find a felt rendition of Sarah, sitting sweetly on a boulder. She peacefully sings to herself as musical notes drift from her into the wind.

In awe, Nicholas stumbles out of the bushes. Sarah, initially startled, begins to laugh at his goofiness. He too laughs as he brushes himself off. She looks at his guitar with curiosity. Nicholas extends it towards her, smiling encouragingly. She smiles back, takes it from him, and looks at it with great excitement.

CUT TO - VARIOUS:

[01m:20s-02m:10s] - Scenes follow with Nicholas teaching Sarah the guitar, and frolicking together in the gay environment. They play with the animals, share innocent activities (kite flying, painting, fishing etc.), and generally enjoy each other's company. Nicholas is often caught gazing at Sarah as she looks elsewhere.

CUT TO - MUCH LATER:

[02m:14s] - Holding something behind his back, Nicholas walks alone through the environment. He eagerly searches for Sarah. He sees musical notes floating from behind some foliage.

Smiling, Nicholas brings out a large hollow glass heart. Optimistic, he prepares to present Sarah with his gift. As he emerges through the bushes, he finds Sarah with another man; ETHAN, an Italian male with striking good looks, charm, and exuberant confidence. Ethan listens intently as Sarah sings and plays the guitar to him.

[02m:44s] - Nicholas is crushed. In his flight, he drops the glass heart. It shatters on the ground, releasing copious amounts of red water [an unrealistic amount given its size]. Repeats, of the heart shattering, are shown from various angles, with each powerful strum of the guitar.

[03m:11s] - As the song turns dark and manic, the environment starts to spin around Nicholas. The beautiful colors of blue, green, and white start to blur into deep blacks, reds, and oranges. Animals run and flee from the destruction. The trees, and some animals, are caught in the fury. Nicholas barely realizes the chaos occurring around him. Enraged, he runs around, stomping plants and blindly punting any little inflamed creatures that get in his way. Often, a mysterious dark figure is seen looming in the background.

As the song fades, so too does the fantasy world.

FADE BACK TO - THE S.U.B., NOON:

**"Blow Out" ENDS.**

The boys fall silent in reflection. Ferry slowly turns to Nicholas.

FERRY

Dude. Were you like five at the time?

NICHOLAS

Okay, it wasn't nearly as fucked up as all that. Honestly, what the fuck Kale?!

KALE

What? You wanted me to tell the story. That's how remember it.

NICHOLAS

Well it wasn't like that. And the whole "murderous rampage" crap? Real nice.

FERRY

Wait, so who's this other guy?

NICHOLAS

I dunno, Ethan or something. Who gives a fuck?

FERRY

And they're still together?

KALE  
 (bitter)  
 Nah, he was a total jerk. Probably  
 long gone now. Doing Civil or  
 something. Serves him right.

FERRY  
 And she still doesn't know you had  
 it for her?

NICHOLAS  
 No.

KALE  
 Which makes you an idiot. You  
 should've told her a long time ago.

FERRY  
 Buddy, I'm not gonna lie. This is  
 all pretty fuckin' hilarious.

NICHOLAS  
 Yeah? Fuck you.

FERRY  
 Woah, easy. Save the passion for  
 her, alright?

NICHOLAS  
 Look, I don't care about her, okay?  
 (to Jason)  
 And nothing's gonna happen either.

JASON  
 (skeptical)  
 Sure.

KALE  
 Well, if you play your cards right,  
 Nick--

Kale looks to the others for support.

Kale (cont'd)  
 I mean, you never know. Right?

JASON  
 That's just great. Let him fuck  
 himself up. In the meantime, can we  
 get back to the lab?

NICHOLAS  
 Look, Jason's right. I just gotta  
 get it together. No more Sarah, and  
 no more distractions. No sir.

Nicholas curtly opens his lab book and begins to focus. Kale  
 turns around, deeply disappointed. Jason remains skeptical.

JASON  
 No, no, no. Something's not right.  
 (beat)  
 You're seeing her tonight??

Having just remembered something, Nicholas snaps his fingers.

NICHOLAS  
 That reminds me, I'm outta mints.

INT. NICHOLAS' DORM ROOM - EVENING

Nicholas stands in front of the bathroom mirror, putting the final touches to his appearance. He reflects great care and attention. He leaves the room and locks the door behind him.

EXT. CAMPUS - MOMENTS LATER

Nicholas makes his way out in the breezy and cold fall night.

From off the beaten path comes a voice singing to strums of a guitar. Nicholas slows his pace. He knows the voice to belong to THOMAS, an older homeless man.

He stops to look around for the source. Far into the darkness he spots the scruffy brown haired man slouched under the lone spotlight of a street lamp, cradling a guitar in his lap. A scarred face, deplete of hope or warmth, hints a life of great hardship.

Bottles of spiced rum lay waste beside him, along with a guitar case propped open to welcome charity. Thomas sits bundled in his usual thick black winter coat, his grey eyes staring poised into the darkness ahead of him. He sings to a silent audience; he sings to the dark.

Nicholas quietly starts to walk towards him. [Note: All ambient noise fades. Only Thomas and his guitar can be heard]

THOMAS  
 (drunk, sluggish, to the  
 tune of "You and Who's  
 Army?")  
 Come on, come on.  
 You think you drive me crazy.  
 Come on, come on.  
 You and whose army?  
 You and your cronies.  
 Come on, come on.  
 Holy Roman empire.  
 Come on if you think.  
 Come on if you think.  
 You can take us on.  
 You can take us-- on.

Thomas sits staring silently ahead. The sound of coins falling into his empty guitar case wakes him from his trance. He slowly looks up to find Nicholas standing above him.

NICHOLAS  
Hey Thomas.

THOMAS  
Oh, you... uh...

NICHOLAS  
Nicholas.

THOMAS  
Of course. How could I forget?

NICHOLAS  
What's up? Haven't seen you in a while.

THOMAS  
Oh, y'know. Same old stuff. Drivin' the kids to school, fuckin' the wife senseless, mowin' the lawn. Busy, busy, busy.

NICHOLAS  
Is that right? So where's your cab? It's fuckin' freezing out here.

THOMAS  
Ah, that thing's nothing but trouble. Bad acoustics.

NICHOLAS  
Not to mention stolen?

THOMAS  
Hey, I only took what was mine. After years of recycling service, I think this town owes me at least that much. And what are you doing here? You still ain't grown a pair?

Nicholas takes a closer look at the empty bottles.

NICHOLAS  
"Captain Morgan", eh? Good choice. Better than having no friends I guess.

THOMAS  
Fuck off. What do you want, anyway?

NICHOLAS  
Nothing. Just really liked the song you were playing. You write it?

Thomas turns sullen as he looks at his guitar.

THOMAS  
What does it matter.

NICHOLAS  
Of course it matters! Might have  
tipped you too much if you hadn't.

Thomas turns to look at Nicholas. He looks him up and down.

THOMAS  
You dressed up for some hot date or  
somethin'?

NICHOLAS  
Something like that.

THOMAS  
Yeah, well you can keep your money.  
Damn punk.

CLOSE SHOT - MATCHSTICK/CIGARETTE:

Thomas takes a half used cigarette from his pocket and lights  
it with a match. He takes a deep puff as the ember glows red.

BACK TO SCENE:

THOMAS (cont'd)  
She a pretty one?

NICHOLAS  
Sarah?  
(sighs)  
Yeah, I think she's pretty.

THOMAS  
Yeah? Well keep goin'. Don't leave  
her to my imagination.

Nicholas reaches for his wallet.

NICHOLAS  
Here, I got a picture of her.

THOMAS  
Forget the picture. I don't want to  
see a damn picture. Describe her to  
me. The way you see her.

Nicholas sits down beside Thomas, with his back against the  
lamp post. He stares into the darkness as he forms the image  
of Sarah in his mind.

NICHOLAS  
Okay. Well, she's got really nice  
hair. Dirty blonde, kinda curly.  
The kind of hair that you know  
would smell better than anything  
you've ever smelled before, just by  
looking at it.

Thomas listens intently and continues to smoke.

NICHOLAS (cont'd)  
 Then there's her eyes, they're so warm and blue. One look into those and you'll have butterflies. Feels like there's a whole world behind them. Just for you, that you never even knew existed.

Thomas' grey eyes stare painfully into the darkness ahead.

NICHOLAS (cont'd)  
 But her smile. That's the one that gets me every time. No matter what shit I'm in. I see that smile, and I forget everything that's wrong. Like she's trying to give me every good feeling she's ever had, with just that little moment.

Thomas is consumed by the darkness.

THOMAS  
 Well, I suggest you get going then. Don't let that darling wait any longer. Don't want her to think you ain't coming.

NICHOLAS  
 Yeah.

Nicholas takes one last look into the darkness. He smiles at Thomas, gets up, brushes himself off, and moves to leave.

NICHOLAS (cont'd)  
 See you around, Tom.

THOMAS  
 A word to the wise... Nicholas.

Thomas, staring into the darkness, takes a deep puff from his cigarette, and exhales. Nicholas awaits silently.

THOMAS (cont'd)  
 Only boys fall in love. And only boys let it slip through their fingers.

The words burn into Nicholas' mind. He pulls away, and into the darkness. Thomas is alone once more with nothing but his guitar. He throws away the remains of his glowing cigarette, and lifts the guitar up to play; a smile grows upon his face. The camera slowly pans out as Thomas sings.

THOMAS (cont'd)  
 (to the tune of "**You and  
 Who's Army?**")  
 Come on, come on.  
 You and whose army?  
 You and your cronies-

Thomas' voice gradually drowns under wheezy coughs.

## INT. THE EATERY - EVENING

"The Eatery" is an urban fusion sushi restaurant only minutes off campus. It's popular with students for its proximity and very unique and trendy decor. The dining area is dark with a shade of red, and the loud techno music soaks the atmosphere with energy. Collectible oddities from anime and modern culture shape the character of the establishment.

Nicholas walks in through the front door. He can hardly see through the thicket of patrons waiting to be seated. He manages to catch a glimpse of Sarah. Even amongst the thick crowd, loud music, and distracting art, Sarah stands out vividly in Nicholas' eyes. Her beautiful and peaceful nature remains intact. The yellow flame of a white candle, wedged into an empty "Dad's" root-beer bottle, only accentuates her tranquility. Nicholas makes his way to her.

NICHOLAS  
(yelling over the music)  
Hey! Sorry I'm late!

SARAH  
(yelling back, smiling)  
I was starting to wonder if you got lost.

NICHOLAS  
(chuckles)  
Nah, it was easy. I just followed the obnoxiously loud techno.

As the DJ finishes his set, quieter background music begins to play over the speakers ["Idioteque" suggested].

NICHOLAS (cont'd)  
Thank god.

SARAH  
Hope you don't mind, but I already ordered for us. They were giving me weird looks.

NICHOLAS  
Yeah, that's fine. Sorry about that.

SARAH  
(smiles)  
Don't sweat it. You still made it.

Nicholas smiles, but appears distracted.

SARAH (cont'd)  
What's up?

NICHOLAS  
Huh? Oh, nothing. Just ran into an old friend.

SARAH  
Nothing's wrong, I hope.

NICHOLAS  
Nah, nothing like that. Hey, you  
said you had a surprise for me!

Sarah begins to grin widely before reaching for her purse.

SARAH  
I think you'll really like it.

She pulls out two concert tickets.

SARAH (cont'd)  
I didn't know if you were still a  
fan or not. But I was hoping you  
didn't change too much on me.

Nicholas' jaw drops at the sight.

NICHOLAS  
GET OUT! Are you SERIOUS!?

Nicholas grabs the tickets to take a closer look; he can barely believe his eyes.

SARAH  
(laughing)  
I thought you might like it.

NICHOLAS  
But these are impossible! They  
always sell out in seconds! I mean,  
the concert's tonight!

SARAH  
Tell me about it. One of my friends  
had to hook me up. He's a huge fan.

NICHOLAS  
Wait, you're taking me right?

SARAH  
No, I just wanted see you writhe in  
jealousy.

NICHOLAS  
(chuckles)  
Wow, this is unbelievable. I don't  
know what to say.

SARAH  
Say nothing. For old times' sake.

NICHOLAS  
Thanks Sarah. But I can't let you  
get away with this.

A waitress brings their order of food.

SARAH  
 (to waitress)  
 Thanks.  
 (to Nicholas)  
 Okay, how about you get dinner?

Nicholas ponders the suggestion.

NICHOLAS  
 Okay, dinner, and the pre-drinking  
 expenses.

SARAH  
 Pre-drinking?

NICHOLAS  
 Don't you play innocent with me.

SARAH  
 Fine, and we call it even.

NICHOLAS  
 Hell no, but it's a start.

They both smile at each other and begin to dig into the food.

NICHOLAS (cont'd)  
 Oooh, "erotica roll".

EXT. THUNDERBIRD STADIUM, SEVERAL BLOCKS AWAY - LATE EVENING

Nicholas and Sarah find a comfortable seat, leaning against the trunk of a tree. Being only several blocks from the open stadium, the sparkling lights and colors of the pre-show is seen in the distance, and the soft hum of a gathering crowd is heard amongst the pops and fuzz of the opening band.

Nicholas takes out a mickey of Captain Morgan from its brown paper bag; Sarah takes out her Bombay Sapphire accordingly.

NICHOLAS  
 Gin? Weak.

SARAH  
 Yeah? I'm honestly surprised you  
 aren't watering down your rum with  
 liters of Coke.

Sarah takes a swig of her gin. Her face contorts from the after-taste. Nicholas starts to uncap his rum.

NICHOLAS  
 (chuckles)  
 So, you build up a tolerance yet?  
 Or you still get sloppy from a  
 single shot?

SARAH

Oh very funny. You better watch it. We Italians are known to have a bit of a temper. Besides, I could definitely out-drink you.

NICHOLAS

Right. This coming from the girl who got shit-faced on prom night, and then passed out in the washroom in a puddle of her own puke. During the dry after-party wasn't it?

SARAH

Dang, just when I thought the past was behind me. That beautiful green dress never saw it coming.

NICHOLAS

Or the janitor.

Both lightly chuckle, and take a swig.

SARAH

(to the gin)  
Ahhh, good stuff.

Sarah and Nicholas pause to watch the sparkling stadium.

NICHOLAS

So, how's that song coming along?

SARAH

Oh, don't ask.

NICHOLAS

Yeah?

SARAH

I don't know. It's just not clicking. I should just stick to performance.

NICHOLAS

Nah, come off it. You just need to give it time.

SARAH

(unconvinced)  
Yeah.

Sarah begins to smile as she stares absently into the ground.

SARAH (cont'd)

Y'know, the only reason I ever started thinking about getting into music was because of you.

NICHOLAS  
 Whatever. I only put a guitar in  
 your hands. I'm sure you would've  
 picked one up with or without me.

SARAH  
 Sure, I could have. But then what?

NICHOLAS  
 What do you mean "then what"?

SARAH  
 It was more than just putting it in  
 my hands. I remember this one talk  
 we had. I really liked a song you  
 wrote, so I called you up one night  
 and pretty much demanded you tell  
 me what your secret was.  
 (chuckles, beat)  
 I forget your exact words, but the  
 way it made me feel, I'll never  
 forget that.

Sarah looks to Nicholas.

SARAH (cont'd)  
 You remember?

CLOSE UP - NICHOLAS:

Nicholas begins to recall the conversation as he stares off  
 into the vibrant lights emitting from the stadium.

NICHOLAS  
 A little.

The conversation that took place between him and Sarah begins  
 to play out in his mind.

NICHOLAS (O.S.)  
 (over phone)  
 Fine, but there really isn't much  
 to tell you. There's no method or  
 anything...

The vibrant colors of the concert reflect in Nicholas' eyes;  
 they pop and sparkle, like fireworks. He takes a swig of rum.

CLOSE SHOT - STADIUM:

NICHOLAS (O.S.)  
 It just comes.

CUT TO - CAMPUS STREETS, NIGHT:

NICHOLAS (O.S.)  
 Like you could be walking down the  
 street.

Nicholas walks through the campus streets late at night.

CUT TO - DORM COMMONS ROOM:

NICHOLAS (O.S.)  
Or just watching TV.

Nicholas plays his guitar (inaudible) in front of a television in the commons room of his dorm. He strums methodically as his eyes gaze absently ahead.

INT. NICHOLAS' DORM ROOM - UNDETERMINED TIME

NICHOLAS (O.S.)  
But most of the time, it's when  
you're by yourself in your room.  
Just you and your guitar.

Nicholas sits poised at the edge of his bed, with guitar in hand. His fingers carefully place themselves along the bridge as he picks [inaudible] at a methodical rhythm.

NICHOLAS (O.S.)  
And at the right moment, with just  
the right notes. You'll see it.

Nicholas begins to close his eyes.

**"Like Spinning Plates" PLAYS.**

[0m:00s] - As the caustic swirling intro begins, Nicholas' calm expression is interrupted. His breathing becomes uneasy. His eyes begin to dart to different corners, as if chasing an elusive creature trapped in his mind.

SARAH (O.S.)  
Wait, hold on... see what?

NICHOLAS (O.S.)  
Not sure.

[0m:13s] - As the bulging moan of the melody intrudes, the room grows dim.

NICHOLAS (O.S.)  
(beat)  
At first, all I really see are  
colors.

[0m:21s] - The walls and ceiling around Nicholas start to pulse to the rhythm of the melody, in various colors of red, purple, blue, yellow, etc. However, he isn't unsettled by this; he remains focused.

NICHOLAS (O.S.)  
(0m:38s)  
You won't know what they mean yet.  
So you just listen, in rainbows.

[0m:48s] - As the drums and piano enter, the camera pans across Nicholas' left ear. He starts to feel the melody crawl under his skin, and up his spine.

NICHOLAS (O.S.)  
(1m:20s)  
The guitar plays. You just listen.

CLOSE UP - NICHOLAS:

[Synth][1m:30s] - Nicholas calmly opens his eyes, in which the reflection of the room's vibrant colors can be seen.

MATCH CUT TO:

INT. ROOM 1004, CEME (DREAM) - DAY.

The camera pans out from Nicholas, revealing him to be sitting in a lecture hall. He looks around and notices that his classmates are strangely absent. In their place sit faceless white mannequins, frozen in attentive poses.

TIME LAPSE:

"While you make pretty speeches," - An irate professor furiously yells his teachings at the class, demanding only the finest discipline from the inanimate objects.

"I'm being cut to shreds." - Lost in confusion, Nicholas slowly looks down at himself.

[Synth][2m:01s] - His arms are strapped down to the chair. Panic strikes him.

"You feed me to the lions," - The room turns a slight shade of red. Nicholas yells and screams as he tries to fight his way out of the restraints. His face turns red with rage. The mannequins remain attentive and unemotional; pale white.

"a delicate balance." - Nicholas begins to give up. He drops his head in fatigue and shame.

[Synth][2m:22s] - As he looks down at himself, he sees two female arms slide up along his, and over the restraints.

"When this just feels like spinning plates." - As he looks up, he sees Sarah smiling in front of him. The environment starts to swirl around them, and dissolves into a sea of green. Nicholas brings his arms up to Sarah's face as the restraints magically unbuckle. The camera circles around them as he brings his lips towards hers.

"I'm living in cloud cuckoo land." - Before Nicholas lands his kiss, the scene MATCH CUTS to him rolling in a bed, clutching a pillow. He soon falls to the floor, and awakens.

He finds himself in a room far more spacious than his dorm. The floors are hardwood, yet the walls remain sterile white.

The door bursts ajar, and Nicholas cringes from a radiating bright red light. Failed exam papers start being hurled at him as the silhouette of enraged parents falls across the floor. [NOTE: His parents are neither seen nor heard.]

Nicholas lays crouched by his bed, using his arms to protect himself from the barrage. The door closes and darkness is restored. He remains hidden behind his arms.

CLOSE UP - NICHOLAS:

"And this just feels like spinning plates." - Strangely, a bright yellow light shines from off to the side. Nicholas slowly lifts his head. Squinting, he faces the light.

MATCH CUT TO - SERENE LANDSCAPE, DUSK:

The bright light is that of a radiant sun setting behind a glorious mountain line. The sky is a mixture of blue, yellow, and orange with white clouds reflecting the sun's brilliance.

"Our bodies floating down the muddy river." - No longer in the room, Nicholas sits under a lone black tree resting upon a green hill. The sun starts to set behind the mountains.

He finds a guitar curiously laying in his lap, and a second leaning against the tree. Without hesitation, he calmly begins to play.

The sun begins to rise and set with increasing speed. Its rhythm causes the scene to pulse [to the music] with light.

[3m:23s] - He looks down fondly at his guitar while he plays.

CLOSE SHOT - NICHOLAS:

The vibrant colors of Nicholas' mind fade in and begin to pulse around him.

MATCH CUT TO - NICHOLAS' DORM ROOM:

[3m:37s] - As Nicholas raises his head, the scene dissolves back into his dorm room; he remains poised. The pulsing colors are more vibrant than ever.

TRANSITION TO:

EXT. THUNDERBIRD STADIUM, SEVERAL BLOCKS AWAY - NIGHT

[Fade-out][3m:47s] - The camera slowly pans out. The pulsing colors transition into the flickering concert lights reflected in Nicholas' eyes. The scene returns to that of Nicholas and Sarah quietly sitting under the tree, near Thunderbird Stadium.

**"Like Spinning Plates" ENDS.**

Sarah drinks the last of her gin and inhales the crisp night air. The moon's cool shade of blue shines upon them both.

SARAH  
 You told me writing songs helped you understand how you felt about things. Seeing those colors. Ever since then, I've always wanted to see music the same way you did.

Nicholas stares into his hands as he rips blades of green grass between his fingers.

SARAH (cont'd)  
 I guess that's why I had such a hard time believing you changed. It was just hard for me to see you any other way. You always used to tell me how you dreamed of running away to play music... Maybe after you figure things out.

NICHOLAS  
 There's nothing to figure out. It's just not for me.

SARAH  
 Maybe. Or maybe you're just scared.

NICHOLAS  
 Of what?

SARAH  
 Rejection? Failure? I don't know. We all have our own reasons. Regret was mine. I never wanted music to be something I regretted chasing. I didn't want to end up hating it for all my bad luck.

NICHOLAS  
 So what changed?

SARAH  
 I realized if I didn't chase what I wanted, I'd hate myself even more.

Nicholas takes his last swig of rum.

NICHOLAS  
 Yeah, well, we'll see.

He begins to realize the genuine honesty of Sarah's concern for him.

NICHOLAS (cont'd)  
 So, you're still having writers block?

SARAH  
Yeah.

NICHOLAS  
Maybe you could use a little help.

SARAH  
Yeah, maybe.

Sarah smiles, and Nicholas smiles back.

The cheering roar from a throng of rabid fans is heard in the distance. Nicholas starts to take notice.

NICHOLAS  
Hold on.

Nicholas turns wide-eyed. He checks his watch.

NICHOLAS (cont'd)  
SHIT! Openers must've ended early!

SARAH  
Oh no!

As both scramble to get on their feet, they feel the dizzying effects of the alcohol magnify. As they strain to keep their balance, Nicholas and Sarah make eye contact and start to laugh; this will not be easy.

**"2+2=5" PLAYS.**

CUT TO - BAND/SARAH AND NICHOLAS:

[Intro][0m:00s] - In front of an endless crowd, the band plug in their instruments and power up their amps. The scene cuts between Nicholas and Sarah, and the band.

Nicholas and Sarah laugh as they try to get to the concert, desperately helping each other keep balance [time lapsed]. They pass dozens of posters advertising the night's affair: "Thunderbird Stadium Presents: 'On A Friday'".

"Are you such a dreamer? To put the world to rights?" - Nicholas watches Sarah as she runs with jubilant excitement.

"I'll stay home forever, where two & two always makes up five." - Nicholas and Sarah soon make their way to the entrance of the stadium. After presenting their tickets, they are greeted with a sea of excited fans. The throng moves to the pounding music and flashing colors.

Nicholas notices Sarah strive to look over the crowd for a better view of the band.

"I'll lay down the tracks, sandbag, and hide." - Smiling, He takes her hand and leads her through the crowd.

"January has April's showers, and two & two always makes up five." - As they settle in with a better view of the stage, Sarah closes her eyes and absorbs the music. She feels overpowered by the effect of the alcohol and almost stumbles.

"It's the devil's way now. There is no way out. You can scream & you can shout." - Nicholas catches her and brings her close, they look into each other's eyes. Nicholas, also inebriated, is mesmerized by Sarah's blue eyes. He notices little of anything else. His breathing becomes heavy.

"It is too late now. Because," - Sarah collects herself to speak to Nicholas, who barely hears her.

SARAH  
(inaudible)  
Nicholas, I think I'm dru--

"you have not been paying attention." - In a flash of concert lights, their lips are locked into a kiss. They close their eyes and are pulled into the moment.

TIME LAPSE:

The lights pulse and flash around them with the intensity of the music. The energy affects everything and everyone.

Nicholas slowly slides his arms around Sarah; through her hair, and along her waist. In her confusion, she embraces him in return. Every part of the moment is emphasized; the smell of her hair, the touch of her lips, the warmth of her body. With every bar of the sequence, the camera switches its close-up framing of Nicholas and Sarah to help illustrate this.

BACK TO SCENE:

[2m:26s] - Both Nicholas and Sarah pull apart. They are left stunned amidst the confusion. The camera quickly pans away.

CLOSE SHOTS - BAND/CROWD:

Scenes of the band and audience at full energy are shown. The lights and sounds continue to barrage the environment.

Near the end of the song, the camera moves through the crowd, back towards Nicholas and Sarah.

[3m:18s] - With the final beat, Sarah violently pukes on the ground at Nicholas' feet.

"2+2=5" ENDS.

FERRY (O.S.)  
AAHHH HA HA HA HA.

INT. KOERNER LIBRARY, CAMPUS - NEXT DAY

Ferry, Nicholas, Kale, and Jason walk down a hallway.

FERRY (cont'd)  
Wait, Wait, Wait. So did she puke  
before or after she kissed you?!

NICHOLAS  
Why do I tell people things?

KALE  
So she kissed you?

JASON  
(to Nicholas)  
You were both completely drunk.  
Maybe it was all in your head.

KALE  
(to Nicholas)  
What if she was trying to send you  
a signal?

JASON  
Oh, for fuck's sake.

KALE  
You think she's into you?!

NICHOLAS  
(smiling, shrugs)  
Maybe.

FERRY  
I dunno, I'm kinda with Jason on  
this one. Even if it did happen, I  
think she was just hammered off her  
ass dude. Nice play though.

NICHOLAS  
Well, I don't care. I'm going to  
her place tonight.

JASON  
For what??

NICHOLAS  
She wanted me to help her with her  
music.

KALE  
Okay, that? Definitely a signal.  
The setting is too perfect. She's  
planning something.

NICHOLAS  
I dunno, but I'm pretty stoked. I  
couldn't stop playing the guitar  
all last night.

JASON  
Whatever. Let's just hurry, we're  
already late.

FERRY  
Yo, hold on. I'm just gonna grab a  
pop. I'll catch up.

Ferry separates, as the others continue to walk.

NICHOLAS  
(to Jason)  
Hey, I know what I'm doing.

JASON  
Okay.

NICHOLAS  
It just feels right, y'know?

JASON  
Okay.

NICHOLAS  
And I find it really weird you're  
not giving me a speech right now.

JASON  
Look, I can't speak for you. If you  
know what you're doing, you know  
what you're doing.

Nicholas slowly nods in agreement. As they catch up to Kale,  
they find him standing stunned in the middle of the hall  
doorway, open mouthed and wide-eyed.

NICHOLAS  
(to Kale)  
What's gotten into you?

Nicholas looks over. His stomach sinks with the realization  
of Kale's discovery.

NICHOLAS  
Oh fuck.

**"Bangers and Mash" PLAYS.**

Nicholas feels as if the wind has been knocked out of him.

Sarah is seen in the embrace of the man known as Ethan.

CLOSE SHOTS - NICHOLAS/SARAH AND ETHAN (TIME LAPSE)

[1st Bar][0m:00s] - With every ODD bar of the intro, a close  
up of Nicholas falling deeper and deeper into shock is seen.  
His mouth slowly draws open, his eyes grow colder, and his  
face becomes increasingly pale.

With every EVEN bar of the intro, Sarah is seen smiling in  
Ethan's embrace. They slowly get closer to each other until  
they kiss.

BACK TO SCENE:

[9th bar][0m:14s]- Both Nicholas and Kale stand in the doorway, shocked.

KALE  
But... but he's a douche...

Jason composes himself in order to handle the situation. He grabs them by their shirts and pulls them away from the door.

JASON  
Alright, c'mon.

Ferry, catches up and walks past them towards the door.

FERRY  
(whistles)  
Yo, class is this way fools.

Ferry turns around and sees Sarah and Ethan from the door.

FERRY (cont'd)  
HOLY SHIT! Are you guys seeing this?!

Jason's arm protrudes from the side of the frame to yank the entertained Ferry from the doorway.

[17th bar][0m:29s] - Nicholas, in shock, walks fast ahead. He desperately searches for an exit.

FERRY  
Hey, what's going on? Who's the guy?!

KALE  
But... but he's...

JASON  
(to Nicholas)  
Dude, are you alright?

Nicholas sees a doorway and breaks through it.

MATCH CUT TO:

INT. ALTERNATE REALITY, LABYRINTH - MOMENTS LATER

The boys, led by Nicholas, enter an alternate reality. They find themselves in a labyrinth of hallways where the floors, ceilings, and walls are all painted painfully white.

"You bit me, bit me, bit me, ow." - Nicholas looks down the hallways that stretch to infinitely. Jason, close behind, seems unaffected by his surroundings.

"You bit me, bit me, now I want more." - Ferry and Kale stumble in, confused and overwhelmed by where they are.

Nicholas sees a red wood axe lying against the wall in front of him. He picks it up with furious intent and storms off down a hallway. Jason tries desperately to keep up and arrest his erratic emotions.

"Standing in the hall. Kicking out the wall. It's all been sent to recover hell." - Nicholas walks briskly down the maze of hallways, turning left and right on a whim. He haphazardly swings the axe into the walls to create makeshift passageways. Jetting red water springs from the cracks.

"The bangers and the mash. The negatives for cash. You're either in the club, baby, or you're not." - Nicholas walks by a tall mirror. He fills with anger at the sight of his reflection. He lifts up the axe and smashes the glass to reveal a doorway. He proceeds to walk through it. The other boys follow reluctantly.

"Whatever turns you on. Whatever gets you off. Chief of police or vice-chancellor. Lord and lady, blah blah. The vicar or the judge." - Nicholas walks into the next maze of hallways. He sees walls decorated with a plethora of pictures framed in gold; pictures of Sarah. Overwhelmed by the sight, he drops the axe to the floor. He hurries through the hallways, trying not to look at the walls.

"You are dancing to my little red book. Because you bit me, bit me, bit me, ow. I got the poison, poison, and I want more." - The halls rumble and shake, causing paint and debris to crumble down. The boys look back and see a giant wave of red water engulf the halls behind them. They run frantically as the wave destroys everything in its path. The flood traps the boys from all sides, and engulfs them.

[1m:32s] - In a sea of red, the boys float helplessly amongst the debris and artifacts of the destroyed labyrinth. They slowly regain composure and begin to swim upwards.

"If you are on the top, then it is a long drop. The pyramid is power. We're changing by the hour. If you are on the top, then it is a long drop. If you stare into the dark, the black will stare back." - They break through the surface to find themselves caught in a thunderstorm. Raging waves and flashing lightning barrage them under the darkened skies. They spot a large rocky hill protruding from the water, and swim towards it. A long stairway leads to an emergency exit at the top of the hill. The others follow as Nicholas makes his way up.

"Back into your soul." - Nicholas smiles upon reaching the exit. As he opens it, he finds Sarah and Ethan, looking fondly at each other in embrace. Closing his eyes, Nicholas slowly backs away and shuts the door.

CLOSE UP - NICHOLAS:

[2m:28s] - Nicholas mulls over what he has witnessed. The lightning continues to flash around him, to the notes of the guitar. He slowly opens his eyes, and moves up to the door.

BACK TO SCENE:

[2m:35s] - Nicholas kicks through the door. The other boys stumble through with him, away from the storm. To their surprise, they do not find Sarah or Ethan, but the return of a far more complex labyrinth of hallways and staircases. Portraits of Sarah with Ethan are found everywhere. Ethan is often depicted looking mockingly at Nicholas.

"I'm taking you down, I'm taking you down, I'm taking you down. When I go down, I'm taking you down, I'm taking you down. I'm standing in the hall, I'm kicking at the wall. Because you bit me, bit me, bit me, ow." - Nicholas marches furiously, tearing down the disturbing decor. Jason tries to calm Nicholas. Noticing Nicholas' anguish and dismay, Ferry assists in tearing down the pictures. Kale, upset by the chaos, starts collecting the trail of wreckage in his arms.

CLOSE UP - NICHOLAS:

"Poison, I got the poison, I got the poison now. I got the poison." - The camera slowly moves up to Nicholas. Amidst the frustration, he is confused and disoriented, as much as he is angry or heart-broken.

MATCH CUT TO:

EXT. OUTSIDE THE KEISER BUILDING - MOMENTS LATER

**"Bangers and Mash" ENDS.**

As the song concludes, we see a close-up of Nicholas being slapped hard across the face.

BACK TO SCENE:

Nicholas sits in stunned silence on a bench. He slowly looks up to see Ferry's hand at the end of its swing. Jason and Kale look on, equally stunned. Fear grips Ferry as he looks into Nicholas' eyes.

Nicholas launches himself at Ferry. Jason and Kale attempt to restrain him as Ferry cowers in fear.

FERRY

SHIT!

NICHOLAS

What the FUCK was that Ferry!?

FERRY

Dude, sorry! You looked like you were losing it.

NICHOLAS

I'll fuckin' show you "losing it"!

FERRY

Sorry.

JASON  
All right, take it easy.

Nicholas backs off and starts to pace around to calm himself.

FERRY  
Who was that anyway?!

Kale sits himself down on the bench.

KALE  
That was Ethan.

FERRY  
That's Ethan!? Wow. Competition  
much?

Nicholas stops in his steps and glares at Ferry.

FERRY (cont'd)  
Well, what the hell's he doin'  
here? I thought he was "long gone".

KALE  
I guess not.

Nicholas sits down next to Kale; utterly deflated.

NICHOLAS  
Well, this is just fuckin'  
terrific. What am I even gonna say  
to her tonight?

FERRY  
Wait, you're still goin'?

NICHOLAS  
Well, yeah. I gotta find out what  
the fuck is going on.

JASON  
What's the problem? You wanted to  
know if she was into you. And now  
you know.

FERRY  
As much as it sucks, Jason's right  
dude. Just drop it. Take some time  
to chill out for a bit. Clear your  
head, y'know? Hey, first pitcher's  
on me.

Nicholas twitches as Ferry lays a hand on his shoulder.  
Reluctant to agree, he looks to the other boys.

EXT. STUDENT UNION BUILDING, OUTSIDE THE PIT - EVENING.

Jason, Ferry, and Nicholas gather at the entrance of the bar.  
Ferry looks back to beckon Kale, who stands at a distance.

FERRY  
Dude, hurry up!

KALE  
No one said anything about  
drinking.

FERRY  
What the hell you think a "bar" is?

KALE  
No way. One sip and I'll stay red  
for days.

Ferry makes his way to Kale.

KALE (cont'd)  
(whiney)  
I've got a lot of homework to do.

Ferry puts an arm around Kale and escorts him.

FERRY  
Look, no one is forcing you to do  
anything, right? But we're here for  
Nicky, right?

Kale sighs in reluctant agreement.

FERRY (cont'd)  
Besides, a beer never hurt anyone.

INT. THE PIT, STUDENT UNION BUILDING - HOURS LATER.

Resting in the dark basement of the Student Union Building, "The Pit" rightfully earns its name. The dingy, run-down, crevasse features tables and booths surrounding a sunken dance floor. The rear of the facility houses the bar, and most of the visible light arrives from neon signs.

CLOSE UP - EMPTY GLASS:

An empty glass pint, still oozing with foam, slams down on an old cracked wooden table top.

PAN UP TO - KALE:

The beer belongs to an elated and gleeful Kale, who's as flush as a tomato.

BACK TO SCENE:

The boys are gathered around the table, each with sleeve in hand, and entertained by Kale's new persona.

KALE  
Y'know what, Nicky? Fffffffuuuuck  
that bitch. Who the fuck needs her?

Kale looks confusingly into his empty glass.

KALE (cont'd)  
Let's just get some hot ass and be done with it.

FERRY  
Playboy here's right, dude.

Kale, starts to giggle at the misplaced compliment. He affectionately slides his hand across Ferry's cheek.

KALE  
Oh, stop it.

Annoyed, Ferry is quick to bat him away.

FERRY  
Okay, that's great.  
(to Nicholas)  
You just need to get your mind off her. What's goin' on with your music?

NICHOLAS  
(curt)  
Nothing.

FERRY  
Well c'mon. Before you never shut-up about it. I'm sure it can't be nothing. I thought you said you played for hours last night.

Nicholas doesn't respond. Ferry looks around to the others for assistance.

JASON  
I got a confession to make. Back when I was a little kid, I always dreamt of being a stand-up.

Nicholas begins to pay attention.

FERRY  
(chuckles)  
No, really!?

JASON  
Yeah.

KALE  
(drunken aggressive)  
You? A Comic? That's the only funny thing I've ever heard you say.

JASON  
(defensively)  
Well obviously I'm not trying to be one anymore.

KALE

Good.

NICHOLAS

You never told me this.

Jason merely shrugs.

NICHOLAS (cont'd)

What happened? Why'd you give up?

JASON

(beat)

I don't know.

Jason takes a swig of beer. Ferry attempts to clear the air.

FERRY

(to Nicholas)

Well I'm sure it's tougher than it looks. Think about it. If you're a regular working Joe, right? And you punch-out, that's it. Let's say you're at a party. Nobody expects you to be professional. But you're a comic? You got to be funny all the fuckin' time, or people will just think ya suck. Too much pressure. Jason here's a smart guy. He thought this through.

Jason chuckles.

KALE

I seriously can't think of a single funny thing you've ever said.

Nicholas loses interest in the conversation.

FERRY

(to Nicholas)

So Mei's pretty cute, eh? What do you think about hookin' me up? That could be a fun little project, huh?

NICHOLAS

I dunno.

FERRY

C'mon. You know how much I'm into Asian chicks.

NICHOLAS

I haven't talked to her forever, it'd be weird. Plus she's not even your type.

FERRY  
Well, let me find that out for myself. Look, girls really like romantic things, right?

NICHOLAS  
You google that?

FERRY  
And you got all that music stuff going on. So help me write somethin' for her.

KALE  
What? Like a song?! Do you even know how to play anything!?

Kale bursts with laughter as his head falls down on the table. His laughs die down into whimpers of discomfort.

FERRY  
I can learn...

NICHOLAS  
You barely know the chick.

FERRY  
So? I'm hoping to change that.

Nicholas mulls over the thought.

NICHOLAS  
Nah.

FERRY  
One good reason why not.

NICHOLAS  
When you get your ass rejected, I don't want to be any part of it.

Ferry, disappointed, looks to Jason.

JASON  
(to Nicholas)  
Stop thinking about it.

NICHOLAS  
She's probably all alone in her apartment right now, waiting for me. I should go see her.

As Nicholas makes a move to leave, Jason and Ferry soon arrest his attempts.

JASON  
Hey. Don't do anything stupid. Just stay put.

NICHOLAS  
Well I can't just leave her there.

JASON  
She'd appreciate it a lot more if  
you didn't show up drunk and  
jealous, trust me. Just let it go.

Face-down on the table, Kale re-enters the conversation.

KALE  
You know what the difference  
between guys and girls is, Nick?

The boys are put off by the embarrassing scenario.

KALE (cont'd)  
See guys know exactly what they  
want, they just suck at getting it.

FERRY  
Dude, get up already. You're  
fuckin' embarrassing.

KALE  
Shut-up. I'm comfortable.  
(continues)  
But, girls. Girls know exactly how  
to get what they want. They just  
don't know what they want. We're  
all just a big clusterfuck.

JASON  
(to Nicholas)  
And if you think, for even a  
second, that you'd know what she  
wants better than she does, you're  
a fuckin' moron.

Nicholas finishes the last of his beer and buries his head on  
the table. Ferry's attention is caught by a girl sitting at  
the bar behind Nicholas.

FERRY  
Hey Nick, take a look.

NICHOLAS  
(irate)  
What?

FERRY  
It's that cute exchange chick.

Kale, a drunken mess, pops his head up.

KALE  
(excited)  
Oooo, Kiki?

Nicholas slowly turns back to see a breath-taking Japanese female seated alone at the bar. KIKI has flowing curly hair, as deep black as her eyes, and skin that is soft and pale.

She wears a black top, with a red silken skirt to match her sultry lips. Nicholas watches her as she sits at the bar sipping her beer; shy, yet seductive. The image of such an attractive woman sitting alone at a bar is surprising, but the boys do not question why.

Nicholas turns back and buries his head on the table.

NICHOLAS  
So what?

FERRY  
Dude, this is your chance. Go talk to her!

Nicholas remains silent.

JASON  
(to Ferry)  
Don't push him.

FERRY  
I'm not. Just saying he might as well donate his balls to Kale if he doesn't want to hit that.

KALE  
(grooming himself)  
Deal. I'm goin' in.

Kale, with voracity in his eyes, attempts to leave. However Ferry pushes him back into his seat.

FERRY  
Sit down.

CLOSE UP - NICHOLAS:

The conversation between the other boys starts to fade into the background as Nicholas becomes lost in thought. He looks at the picture of Sarah kept hidden beneath the table. He watches her eyes, her hair, and her smile.

BACK TO SCENE:

FERRY  
(clearly audible)  
Well, I believe in him. All he needs is a nice cold one to get him going. Eh, Nicky?

CLOSE SHOT - EMPTY GLASS:

A stream of sparkling golden beer flows in to fill a glass. The sound echoes in Nicholas' ears.

CLOSE UP - NICHOLAS:

Like a soothing and seductive voice, the pouring beer pulls Nicholas' head up.

**"Nude" PLAYS.**

[NOTE: The screen splits vertically into two frames; a close-up of Nicholas is seen on the LEFT (FRAME A), and the cold beer is seen on the RIGHT (FRAME B). Backgrounds of both frames are blacked out. All CHARACTERS are INAUDIBLE.]

[Intro][0m:00s-0m:12s] -

FRAME A: A close-up of Nicholas is seen. He is mesmerized by a sparkling golden light; he barely blinks. The camera slowly pans out and around to his side. Only Nicholas seated at the table is seen; no other company, and no sleeve of beer. The background is black.

FRAME B: A stream of golden beer pours. The shimmering liquid dances in the glass as it settles. Beads of sweat crawl down the side as foam and bubbles rise up. The camera pans out and around to the side of the table. Only the sleeve of beer upon the table and a blackened background is seen.

[Intro Percussion][0m:12s-0m:40s] -

FRAME A: With the first beat, the scene illuminates to show Nicholas seated across the table from Sarah, in her apartment. She diligently writes on pieces of paper laid in front of her. She begins to smile.

Nicholas slowly reaches out a hand [to match Frame B] to hold hers. However, unaware of his existence, she gathers the papers and gets out of her seat. She walks to her piano, takes a seat, and turns on a lamp. She carefully spreads the sheet music in front of her, and takes a deep breath. Nicholas looks on in envy.

FRAME B: With the first beat, the scene illuminates to show Nicholas and his friends seated at the table. [All color, but for the sleeve of beer, fades to grey-scale].

Nicholas slowly reaches out a hand [to match Frame A] to grab the foaming beer. With a firm hold, he drags it across the table towards himself. He looks down to watch foam fizz and bubbles rise. Its golden color stands out vividly.

"Don't get any big ideas, they're not gonna happen." [0m:40s-1m:05s] -

FRAME A: To the bass riff, Sarah closes her eyes and gently presses down on keys of the piano [inaudible]; Nicholas looks at his guitar leaning against it. As he moves to pick it up, Sarah begins to sing. Her words deeply penetrate Nicholas.

SARAH  
Don't get any big ideas. They're  
not gonna happen.

FRAME B: After studying the glass of beer, Nicholas slowly brings it up to his mouth, and takes a swig.

[1m:05s-1m:14s] -

FRAME A: Adamant, Nicholas sits on the chair beside Sarah and lays the guitar on his lap. He feels the grains of wood, and texture of its strings. He closes his eyes as Sarah plays.

FRAME B: The blurred background behind Nicholas comes into focus. Kiki is seen over his shoulder, seated far behind him at the bar, gazing curiously at him. [NOTE: Kiki's red lips and dress remain vibrant in color].

"You paint yourself white, and fill up with noise. But there'll be something missing." [1m:14s-1m:33s] -

FRAME A: Nicholas plays the gentle picking of the guitar line. Sarah smiles as her hands float across the keys with grace. She begins to see the colors of her music [portrayed by small flickering lights in her eyes]. Nicholas feels overwhelming pride for her.

FRAME B: Kiki begins to sing to Nicholas. He feels her presence, but does not look back. Her words creep into his ears as he sips his beer.

KIKI  
You paint yourself white, and fill  
up with noise. But there'll be  
something missing.

"Now that you've found it, it's gone." [1m:33s-1m:50s] -

FRAME A: CLOSE UP - SARAH:

SARAH  
Now that you've found it, it's  
gone.

FRAME B: Nicholas takes a gulp of beer, gets up, and gives a nod to the boys. He makes his way to the bar and sits next to Kiki, who looks deeply into his eyes.

"Now that you feel it, you don't." [1m:50s-2m:02s] -

FRAME A: Nicholas looks at Sarah, disheartened by her words.

FRAME B: Kiki offers her warm sympathy by gently caressing Nicholas' cheek with the back of her hand.

KIKI  
Now that you feel it, you don't.

"You've gone off the rails." [2m:02s-2m:08s] -

FRAME A: CLOSE UP - NICHOLAS:

Nicholas looks down in shame.

FRAME B: CLOSE UP - NICHOLAS:

Nicholas' face fills with embarrassment as Kiki's hand continues to caress him.

[2m:08s-2m:15s] -

FRAME A: Sarah is seen playing the piano.

FRAME B: Smiling, Kiki bites her lip; she has an idea.

"So don't get any big ideas, they're not gonna happen."  
[2m:15s-2m:35s] -

FRAME A: Nicholas stops playing and looks painfully at the guitar in his lap.

SARAH  
So don't get any big ideas, they're  
not gonna happen.

FRAME B: Kiki takes Nicholas' hand and walks him to the dance floor. Her dress ripples and flows in a breeze. His empty glass remains at the bar; the white foam oozes down its side.

KIKI  
So don't get any big ideas, they're  
not gonna happen.

[2m:35s-2m:45s] -

FRAME A: Nicholas shares one final moment with his guitar. Frustrated, he then restores it to the piano's side.

FRAME B: After they enter the dance floor, Kiki pulls Nicholas close and embraces him. He gently rests his head on her shoulder as they waltz.

"You'll go to hell for what your dirty mind is thinking."  
[2m:45s-3m:10s] -

FRAME A: As Nicholas is about to release the guitar, he hears a voice from FRAME B. His face fills with shame as the words are painful to hear. His hand pauses on the guitar.

FRAME B: CLOSE UP - NICHOLAS:

Nicholas sings into the camera; caustic and self-loathing.

NICHOLAS  
You'll go to hell for what your  
dirty mind is thinking.

[Vocal Melody][3m:10s-3m:45s] -

FRAME A: CLOSE UP - SARAH:

Sarah plays the piano and sings to the vocals. She closes her eyes and engrosses herself in the music.

FRAME B: Nicholas' hand, resting against Kiki's back, gently loosens to discard a crumpled picture of Sarah onto the floor. With no more will to fight his pain and fear, he gives in to Kiki's warmth. He closes his eyes and lays his head next to hers. The sweet smell of her hair drugs him. They continue to sway to the music.

[3m:45s-3m:56s] -

FRAME A: Sarah stops playing to gently open her eyes. She swells with pride. As she looks to the empty chair next to her, she starts to feel an emptiness. There is no Nicholas, and no guitar. No one to share her moment.

FRAME B: Nicholas and Kiki slow their dance and look deeply into each other's eyes. They gently bring their lips together and kiss. They close their eyes as they soak in the moment. As their kiss ends, they slowly return to their gentle waltz.

[Vocal Crescendo][3m:56s] -

FRAME A: Sarah clears her thoughts; the moment is still a proud one for her. She moves to turn off the lamp. As its light goes out, FRAME A grows dim and begins to collapse towards the LEFT side of the screen.

FRAME B: As FRAME A collapses, FRAME B expands to take its place. The camera slowly pans out from Nicholas and Kiki's dance. Everything around them is blackened. Only they are visible under a single spotlight. The scene remains colorless; all but the red of Kiki's dress.

FADE TO BLACK:

**"Nude" ENDS.**

INT. THE PIT, STUDENT UNION BUILDING - MOMENTS LATER

The scene resumes to its previous setting in The Pit. Jason and Kale remain at the table. Kale, feeling the adverse effects of the alcohol lays his head down on the table. Jason looks at his watch and sighs with impatience.

JASON  
Hey, you seen Nicholas?

KALE  
(groggy)  
Last I saw him, he was talkin' to  
Ferry.

JASON  
Well, that's a good sign. You okay?

Kale makes a loud groan in reply.

JASON (cont'd)  
Hey, get up. I need to talk to you.

KALE  
(irate)  
What?

JASON  
About Nick.

KALE  
What about him?

JASON  
I need to know that you're going to  
be there for him.

KALE  
Well, yeah. Why not?

JASON  
Not like last time, Kale.

KALE  
Explain, please?

JASON  
I don't want it to be like last  
time. We can't tell him to keep  
playing this game. Just because  
it's easier than facing the truth.

KALE  
Can I go back to sleep now?

JASON  
(adamant)  
Kale. No more false hopes, and no  
more taking the easy way out. Not  
this time. Not us.

Kale takes heed. Ferry walks in holding two pitchers of beer.

FERRY  
Yo, make room.

KALE  
(painfully)  
What the hell? No more.

JASON  
(to Ferry)  
Hey, where's Nick?

FERRY  
Probably having the time of his  
life? I just spot that kid enough  
shrooms for both him and his little  
girlfriend to level up.

KALE  
Wait, what? I just saw her buy weed  
off the bouncer. She looked pretty  
gone already.

FERRY  
Those crazy Japs.

Jason starts to chuckle to himself, inexplicably. Ferry, also  
joins the laughter.

FERRY  
What? What's so funny?

JASON  
Ferry, when you were scoring the  
hallucinogens for our friend, did  
he know it was for two?

FERRY  
(raspy)  
Uuuuhhhhhh...

EXT. NICHOLAS' HALLUCINATIONS, CAMPUS - MOMENTS LATER

**"Myxomatosis" PLAYS.**

[NOTE: The scene takes place in a surreal landscape loosely  
based on a campus setting. Everything is drawn to a dark and  
gritty "Superflat" anime art style. See "Tekkonkinkreet".]

[Intro][0m:00s-0:20s] - Large oddly proportioned buildings  
erupt in rapid succession from the bottom of the screen.  
Soon, crude grids of misshapen city blocks form.

Kiki, oblivious to the violent creation around her, smiles  
and laughs as she pulls Nicholas through the darkened  
alleyways. Nicholas, however, is struck with fear and panic  
as the happenings seem all too real.

"The mongrel cat came home, holding half a head." - As they  
run zigzag through the alleyways, a black cat hops  
frantically from roof-top to roof-top to keep pace.

"Proceeded to show it off to all his new found friends." -  
The cat hops down to street level where dumpsters and garbage  
lay waste. Old newspapers fly in the wake of Nicholas and  
Kiki's frenzied sprint; the cat follows. As the couple  
carelessly crosses an intersection, a vehicle careens to  
separate them from the cat. Nicholas looks back at the cat.

"He said, "I been where I liked, I slept with who I liked." -  
After the vehicle comes to a stop, a large enraged black bull  
erupts out of the windshield. Sharp gray horns, steaming  
nostrils, and deep red eyes prove to be a horrifying sight to  
Nicholas. The bull charges at him while Kiki remains jubilant  
and carefree. As she leads him through random alleys, the  
bull follows at full speed, creating immeasurable damage.

"She ate me up for breakfast, and screwed me in a vice." - Terrified, Nicholas watches the bull catch up to within inches. As it makes a final lunge to attack, a doorway opens from the side to pummel the beast in the face; its horns wedged through the wooden material. Nicholas looks in shock as the small black cat stands holding the door ajar with a single paw. It stares him down with its sharp blue eyes.

Kiki, laughing psychotically, pulls at Nicholas to quicken his pace as they scurry away. He looks behind him as the cat disappears around a corner.

TIME LAPSE:

"And now I don't know why I feel so tongue-tied." - Kiki whips Nicholas around and pulls him close. She closes her eyes and sinks her tongue deep down his throat. Over her shoulder, he sees another bull charging towards them.

BACK TO SCENE:

[1m:08s-1m:28s] - With a smile, Kiki pulls Nicholas down another alley; just in time to avoid the bull's devastating blow. It collides into a building, sending plumes of debris and smoke flying in all directions.

As Kiki and Nicholas tear through the menacing alleys, they awake glowing red eyes from dark corners. Appearing in increasing numbers all around them, thousands of devilish eyes scatter across the dark city streets within moments. Perched on a high ledge, the cat witnesses the evil that Nicholas and Kiki fail to notice.

"I sat in the cupboard, and wrote it down in neat." - Furious and adrenaline charged bulls start to emerge from every crevasse of the streets [i.e. from the shadows, dumpsters, garbage cans, doorways, vents, etc.].

"They were cheering and waving, cheering and waving." - A bird's-eye view shows thousands of the mammoth beasts swarm the alleys; they seep into every corner of the city. Nicholas and Kiki find themselves running out of places to escape.

"Twitching and salivating, like with myxomatosis." - They scramble from alleyway to alleyway, repeatedly missing herds of bull by narrow margins. Walls and landscape crumble from the constant barrage of the beasts.

"But it got edited, fucked up, strangled, beaten up." - The sheer weight of the monsters proves too much for the earth to bear. Giant ripples and cracks form in the ground. Alleys rip apart and buildings falter in the quake. Careless herds of the dim-witted bulls fall victim to the bottomless gorges.

"Used as a photo in Time magazine, buried in a burning black hole in Devon." - Kiki, giggling childishly, pulls Nicholas into a building. As they climb flights of stairs, large quakes cause fixtures and ornaments to fall within deadly proximity. As the building trembles, Nicholas loses his footing and is thrown backwards out a window.

TIME LAPSE:

"I don't know why I feel so tongue-tied. Don't know why I feel so skinned alive." - Kiki's smiling face sticks out from the window as he plummets; she waves good-bye. Helplessly floating down to his doom, he watches a herd of stampeding bull below.

BACK TO SCENE:

"My thoughts are misguided and a little naive. I twitch and I salivate like with myxomatosis." - The black cat jets from the side to violently knock Nicholas out of the herd's path.

POV - NICHOLAS:

As Nicholas lays bruised on the ground, his blurry vision sees the cat stand protective against the gathering bulls.

BACK TO SCENE:

The bulls smirk, like thugs cornering a defenseless victim. Several lunge at their tiny foe in ample confidence.

"You should put me in a home, or you should put me down. I got myxomatosis, I got myxomatosis." - The black cat pounces off walls to strike its foe from various angles. Its small size appears to have no consequence as just a single strike knocks out its enemies. As a handful of bulls lay defeated, their fellow herd begins to close in with increasing rage. The cat looks to Nicholas with its searing blue eyes, beckoning him to make a hasty escape.

"Now no one likes a smart arse, but we all like stars." That wasn't my intention, I did it for a reason. - Kiki rushes in to grab Nicholas. Scrambling to his feet, he squeezes Kiki's hand as she pulls him away. Off in the distance, at the end of the alley, rests a warm and welcoming looking house. Its large red doors clearly visible against its white exterior.

"It must have got mixed up, strangled, beaten up. I got myxomatosis, I got myxomatosis" - The city begins to crumble into itself. Plumes of dust rise from the ashes of its destruction.

TIME LAPSE:

"I don't know why I feel so tongue-tied" - Nicholas looks back at the ruins as Kiki leads him through the doorway. Amongst the dense cloud of debris, he spots the black cat leaping to make a narrow escape. However, the locus of a thousand devilish red eyes soon appear in the smog.

BACK TO SCENE:

[3m:14s] - The cat frantically scurries down the barren plateau as a flood of angry bulls charge out of the thick cloud. Like an army, they swarm behind the cat. Nicholas and Kiki slip through the doorway, but the cat only has moments before the door closes behind them.

[3m:33s] - Despite all efforts, the cat finds itself locked out upon reaching the door. It bravely turns around to stare into the faces of its foe.

[Percussion Ends][3m:41s] - Before the herd's devastating blow is seen, the animated scene tears away, like cloth, to reveal the real world beneath.

As the music slowly fades, we see a shot of the red door and white sidings of Kiki's home. The area is calm and peaceful, with not a hint of night-time disturbances.

In the distance, running footsteps and exhausted panting can be heard. Jason, Ferry, and Kale run into the frame from either side and stop in front of the house.

**"Myxomatosis" ENDS.**

FERRY  
(panting)  
Where is he?! I swear I just saw  
him right here!

JASON  
(panting, frustrated)  
Fuck, Ferry! What the hell are we  
gonna do?

FERRY  
Just calm down, what's the worst  
that could happen?

JASON  
Do you really want to know?!

FERRY  
Listen, Jason. He'll be fine, okay?  
Trust me.

JASON  
The last thing I'm gonna do is  
trust you... Fuck!

Jason storms off down the street.

FERRY  
(to Kale)  
Buyers beware. Am I right?

Disgusted, Kale walks away while cradling a headache. Ferry starts to follow.

FERRY (cont'd)  
I'm tellin' you, he's probably  
having the fuckin' time of his  
life.

The camera slowly starts to pan towards Kiki's red door.

**"There There" PLAYS.**

[0m:00s-0m:13s] - The camera moves through the door's peephole and transitions into the next scene.

TRANSITION TO - KIKI'S HOME:

Kiki stands in front of Nicholas, who sits on the bed's edge.

POV - NICHOLAS:

[0m:13s-0m:30s] - As his eyes blur from fatigue and substance abuse, the rough image of Kiki standing in front of him is seen. As his eyes come into focus, she is seen luring him with seductive glances.

BACK TO SCENE:

[0m:30s-0m:45s] - She moves up to him, brushes his hair, and kisses him lightly on the cheek. She slides a hand down his chest and towards his genitals. Nicholas is shaken by a jolt of adrenaline.

"In pitch dark I go walking in your landscape." - Smiling, Kiki turns and slowly starts to disrobe. He watches her clothes slip across her soft skin, and her curly black hair gently balance on her shoulders. Save her black panties, Kiki is completely nude.

"Broken branches trip me as I speak." - She turns and saddles herself upon Nicholas' lap. Holding him tightly, she kisses him. As their eyes close, she pushes her weight against him, throws his back onto the bed, and kisses him along the neck.

"Just because you feel it doesn't mean it's there." - Kiki goes down to perform oral sex. As she exits the frame, Nicholas reflects satisfaction, but mixed with a sense of emptiness. [Nicholas maintains this reaction until 3m:57s]

"Just because you feel it doesn't mean it's there." - His partner returns to the frame. To his surprise, Kiki has transformed into a different young female. After wiping the corners of her mouth, she chuckles at his addled expression. They proceed by kissing until eventually falling off the edge, and below the frame.

[1m:47s] - Nicholas' hand is seen reaching for a bottle of vodka sitting atop a night-stand. The night-stand trembles and shakes, suggestively.

CUT TO - DORMITORY HALLWAY:

"There's always a siren singing you to shipwreck. (don't reach out, don't reach out)" [1m:55s] - Nicholas fumbles out of a dorm room in his boxers and undershirt, holding the bottle of vodka and his garments. From the room, a female gives him the finger.

As he flounders through the hall, a different door ahead of him opens. A female arm beckons Nicholas to enter, as the back-up vocals coo. He drops his things at the doorstep and takes a swig of vodka before being pulled in.

CUT TO - DORM ROOM:

"Steer away from these rocks we'd be a walking disaster. (don't reach out, don't reach out)" - Nicholas falls into the arms of a young Caucasian female. She pulls him close and kisses him. As the backup vocals coo again, yet another female walks up from behind Nicholas and begins to kiss him.

"Just because you feel it doesn't mean it's there. Just because you feel it doesn't mean it's there. (There's someone on your shoulder)" - Tangled between the young girls, Nicholas drinks various liquors as he engages in foreplay.

CUT TO - HALLWAY:

"There, there." - He is seen thrown violently out of the room. Inebriated, he begins to wander down the hallway.

[3m:10] - The frame pans out [to tempo of track] to show the scene, of Nicholas wandering the hall, as part of a mosaic of various other scenes. Each scene in the mosaic shows him copulating with other females at random locations. The mosaic becomes more intricate as the frame pans out.

CUT TO - VARIOUS:

"Why so green and lonely? Heaven sent you to me, to me." - Nicholas stands in a dorm with a female; both fully clothed, yet intoxicated. As they have sex, Nicholas' acquaintance changes into a different attractive female with the rhythm of the guitar solo; each 2/4, 3/4, and 4/4 beat. The setting changes with each rim click; every 2/4 and 4/4 beat.

During the scene(s), Nicholas and his partner(s) switch to various sensual activities [i.e. Disrobing, caressing, kissing, and oral sex]. The camera continues to pan around the partners as their activities grow more intense.

CLOSE SHOT - NICHOLAS/PARTNER:

"To me." - A close shot of Nicholas and a partner is seen. The female's face is not visible as Nicholas attempts to remove a white top over her head.

As he finally removes the top, Sarah is seen smiling back at him. Nicholas is dazed.

[3m:57s] - She lunges forward to embrace and kiss him. The intensity of their emotions explodes as they engage in sex.

"We are accidents waiting waiting to happen. We are accidents waiting, waiting to happen." - The scene is as intense as the rhythm and energy of the music. As they have intercourse, the experience is vastly different to Nicholas. He is physically and emotionally engaged. He begins to climax.

[Outro][5m:00s] - He passes out with his back to the bed. The colors of Sarah's skin, eyes, and hair blur in front of him.

DISSOLVE TO:

INT. STUDENT HOME - MORNING

[5m:15s] - With the final beat, Nicholas awakes violently from his sleep. The morning sun illuminates the room.

"There There" ENDS.

NICHOLAS

Sarah!

Nicholas looks to his left; no one lies next to him.

NICHOLAS

Sarah?

He sighs in disappointment. To his right, he is startled to find a young female staring at him with loathsome eyes. Her hair is blonde, her skin fair, and her eyes blue, but she is not Sarah. The MISTAKE laying next to him has a generously rounded figure, dead eyes, and a lifeless face.

MISTAKE

Who the fuck is Sarah?

EXT. THE VILLAGE, CAMPUS - MOMENTS LATER

Nicholas is thrown out of the apartment. In only his boxers and undershirt, he feels the late fall chill. He walks up to the red apartment door and knocks.

NICHOLAS

Oh, c'mon! Give me my clothes! It's fuckin' freezing!

(Under his breath)

Bitch.

A beat-up black taxi rolls up behind Nicholas. The paint bears many scratches, especially where the registered trademark of a taxi company once existed. The front lights are either smashed in or dangling from the socket. Thomas rolls down a window.

THOMAS

Boy, tuition really fucking you kids up, aren't they?

In a mixture of relief and embarrassment, Nicholas turns.

NICHOLAS

I can't feel my balls.

THOMAS

(smirks)

Get in.

Nicholas runs up to the taxi. He attempts to open the door, but it is jammed.

THOMAS  
Stupid thing gets stuck sometimes.  
Come around.

Nicholas enters the back door on the other side. Thomas begins to drive. ["Meeting in the Aisle" suggested]

Nicholas is suddenly overwhelmed by foul odors.

NICHOLAS  
(gagging)  
Oh my god! What the-- what the hell is that!?

THOMAS  
Hey, this is my car, my home, and a couple other things. If you don't like it you can walk.

NICHOLAS  
Fine, but seriously. This'd fuckin' kill brain cells!

THOMAS  
Surprised you got any left.

NICHOLAS  
What's that supposed to mean?

THOMAS  
The way you been drinkin'? And fuckin' anything that moves?

NICHOLAS  
How do you know about that?!

THOMAS  
I got a lot of free time.

NICHOLAS  
(to himself)  
Creep.

THOMAS  
So, whatever happened to blondie with the blue eyes?

Nicholas looks out the window in silence. Thomas sees his upset expression through the rear-view mirror.

THOMAS  
Ah.

NICHOLAS  
What?

THOMAS  
(smiling)  
Nothing. Brings back old memories.

Nicholas becomes annoyed at Thomas' smug attitude.

THOMAS (cont'd)  
 You in the shit now, right? Girl's  
 worth the squeeze, but you just  
 squeezed too damn hard, right?

NICHOLAS  
 Fuck off Tom. I'm over her.

THOMAS  
 Sure you are. Forget the tramp,  
 take the easy road, and laugh it  
 off later, right?  
 (stern)  
 I'm still laughin' every night.

NICHOLAS  
 Yeah, you got me all figured out.

THOMAS  
 It ain't hard, boy. We're all the  
 same when we fall in love. When  
 we're human. So why fight it? You  
 were stupid enough to get this far.

NICHOLAS  
 (chuckling)  
 What do you know about falling in  
 love? Where's your blondie with the  
 blue eyes?

THOMAS  
 She's with me, always. It ain't  
 like the movies, kid. Love ain't  
 sugar coated. It's the pain you  
 feel as you watch her slip away.  
 Keep going the way you are, and  
 you'll know exactly what I mean.

NICHOLAS  
 What the fuck are you talking  
 about? I don't give a shit about  
 her anymore. And I don't know why  
 you're so obsessed.

THOMAS  
 Because you little punks never  
 learn. You don't know what you got  
 'till it's gone. I'm warning you,  
 kid. If you don't take what you  
 want from this life, what makes you  
 happy, someone else will.

NICHOLAS  
 She isn't mine to take. Y'know, the  
 last time I checked, you're the  
 miserable prick, not me. So why  
 don't you just worry about  
 yourself? Don't get on my case  
 because you fucked up your life.

THOMAS

Oh, I'm just fine you little shit.  
You should be the one worried.

NICHOLAS

About what?! I don't get why you're  
so fucking obsessed. I don't care  
about her anymore. I'm not gonna  
wait around just to get hurt all  
over again. Just so I can sit  
around like a miserable fuck,  
wishing I could take it all back.

(beat)

But if I'm such an idiot, and you  
got all this shit figured out, tell  
me why the fuck you're alone every  
night? Drinking your ass off and  
singing in the dark to fucking no  
one? Tell me. Why the fuck you're  
just a miserable beggar?

Thomas stops the car. He looks ahead in silence.

NICHOLAS (cont'd)

You really are full of a lot 'a  
shit, Tom.

Nicholas gets out and closes the door.

NICHOLAS (cont'd)

And stop calling me "boy". It  
pisses me off.

THOMAS

Stop acting like one.

The car makes a distinct gun-shot noise as it rattles down  
the road. Nicholas shakes his head at the pitiful sight  
before heading into the building.

INT. NICHOLAS' RESIDENCE BUILDING - MOMENTS LATER

Kale stands at Nicholas' room door. He knocks several times.

KALE

Dude, I know you're in there.

Kale hears no response.

KALE (cont'd)

What's going on with you? Don't be  
a loser, open the door.

He knocks several more times. Fed up, Kale sighs and turns  
around only to find Nicholas standing directly behind him.

KALE (cont'd)

(startled)

Hey.

NICHOLAS  
May I?

KALE  
Yeah, sorry.

Kale, puzzled by Nicholas' odd appearance, moves out of the way. Nicholas checks his person only to realize that his keys are still with his missing pants.

NICHOLAS  
Hey, you still got my spares?

KALE  
Yeah, hold on.

Kale hands Nicholas his spare set of keys.

KALE (cont'd)  
Wait, where are yours? And mine??

NICHOLAS  
Being held hostage.

CUT TO - WASHROOM, MOMENTS LATER:

Nicholas is seen showering in cold water [indicated by the dial]. Lost in thought, he starts to close his eyes. His hand goes to the dial and slowly turns it for warmer water. A shiver runs down his spine.

CUT TO - NICHOLAS' ROOM, MOMENTS LATER:

Nicholas pulls a hooded sweater over his head. His room is almost unrecognizable under the gathering garbage and misplaced belongings. Empty liquor bottles, inexplicable stains, and growing stacks of unfinished homework serve as evidence to his deteriorating lifestyle.

Kale sits on the bed, in a patch amongst the garbage, studying a textbook. He pulls a bra out from underneath him.

KALE  
So where have you been past couple of weeks?

Nicholas walks over and takes the garment.

NICHOLAS  
Taking care of stuff.

KALE  
'Cause I haven't seen you for a while.

NICHOLAS  
Yeah I know. Just needed some time.

Nicholas faces the closet as he puts away some garments.

KALE  
Just hearing things, that's all.

NICHOLAS  
Like what?

KALE  
Just stuff. Stuff I wouldn't be  
caught dead doing.  
(beat)  
You slept with Grace? Really?? I  
mean, even the Comp Eng guys don't  
go near her.

Nicholas continues cleaning in silence.

KALE (cont'd)  
Sarah's been asking about you. She  
was wondering where you've been.

Nicholas doesn't reply, he continues to fold clothes.

KALE (cont'd)  
Nick?

NICHOLAS  
So what did you tell her?

KALE  
I lied. I told her you were busy  
with school. You haven't been  
talking to her?

NICHOLAS  
No, not really.  
(pause)  
You think I should tell her?

KALE  
Sarah?

NICHOLAS  
Yeah, tell her, get it over with.

KALE  
I don't know.  
(hesitant)  
Maybe.

Kale's phone rings, he answers.

KALE (cont'd)  
(annoyed)  
Hold on.  
(to caller)  
Hello?... Hey Jason... I'm, uh, at  
the library...

Nicholas' looks curiously at Kale.

KALE (cont'd)  
 465?... Yeah, I know... No, I  
 haven't done it yet. Not looking  
 forward to it either... For sure...  
 Yeah let me know how it goes...  
 Alright, I'll talk to later...  
 Huh?... I haven't seen him yet.  
 I'll let you know if I do...  
 (long pause)  
 (sullen)  
 Yeah, I know, I know... Alright,  
 see ya.

NICHOLAS  
 What was that about?

Kale looks at his phone in reflection.

KALE  
 Nothing. Just some school stuff.

NICHOLAS  
 Oh.

Nicholas starts to pick up pieces of garbage off the ground.

NICHOLAS (cont'd)  
 So you really think I should, eh?

KALE  
 Actually, I need to get going.  
 Homework and stuff.

Kale makes his way to the door.

NICHOLAS  
 Hey, hold on. So?

Kale stands at the door.

KALE  
 No, I don't think so.

NICHOLAS  
 Really?

KALE  
 (beat)  
 Look, it's been how many years now?  
 And she still doesn't get how you  
 feel about her? If it hasn't  
 happened yet, it's just not going  
 to. I'm sorry. You got something  
 great with this girl. You guys  
 connect and stuff. But she's found  
 her happiness.  
 (beat)  
 And she's found it without you.  
 Just accept it, and move on.

CLOSE UP - NICHOLAS:

Nicholas takes a deep breath to help bear the truth.

KALE (O.C.)  
Don't mess up what little you have  
left.

**"House of Cards" PLAYS.**

Nicholas reflects, and slowly nods his head.

MATCH CUT TO:

INT. IRVING K. LIBRARY - DAY

[NOTE: This sequence is influenced by the official music video, "House of Cards". Nicholas' image is often seen broken, skewed, and distorted as he shifts between his different emotions towards Sarah, to whom Nicholas does not exist. In [Type A], he is emotionally honest and passionate, yet deeply hurt. In [Type B], he struggles to keep his emotions restrained. All characters are inaudible.]

[Back-up Vocals][0m:15s] - Nicholas finds himself sitting in the library across the room from Sarah, who studies quietly. Nicholas looks across to her.

KALE (O.S.)  
I know the next time you see her,  
you're gonna want to tell her. Your  
head will start buzzing, and your  
chest will feel like it's gonna  
explode. But be honest. I know you  
want more, but what's more  
important? Keep it inside, okay?

Nicholas looks down into his hands at a picture of Sarah.

NICHOLAS (O.S.)  
Yeah, okay.

CLOSE UP - NICHOLAS/PICTURE:

Nicholas looks fondly at the picture. He feels the clean surface with his fingers. Her smile never looked so good.

BACK TO SCENE:

"I don't want to be your friend I just want to be your lover." - As Nicholas looks up from the picture, he is seen seated directly adjacent to Sarah. [Type A]

NICHOLAS  
(to Sarah)  
I don't want to be your friend.

Nicholas distorts to [Type B], and covers his face with his hands to hide his emotions.

NICHOLAS  
 ([Type A/B])  
 I just want to be your lover.

"No matter how it ends. No matter how it starts." - Nicholas lays his forehead on Sarah's shoulder, and closes his eyes.

NICHOLAS  
 ([Type B])  
 No matter how it ends. No matter  
 how it starts.

"Forget about your house of cards, and I'll do mine." - Sarah looks up and begins to smile. She abruptly gets up and out of her seat, disturbing Nicholas' moment of placidity. He looks up to see Sarah surprise Ethan with a hug as he walks by.

"Forget about your house of cards, and I'll do mine." - As they return to the table to chat candidly, Nicholas is no longer seated there. He finds himself outside the building, looking in through a large glass window [Type A/B]. He lays a hand on the glass before walking away.

CUT TO - CAMPUS, VARIOUS:

"Fall off the table, get swept under." - Several shots of the campus are seen under a calm cloudy night sky.

FADE TO - SARAH'S APARTMENT:

[1m:59s] - The scene transitions into a quiet student apartment; Sarah's home.

TIME LAPSE:

[2m:07s] - Sarah prepares dinner at her kitchen counter. Nicholas' hands are seen sliding around her waist as he pulls himself close. Sarah's image briefly flickers between reality, and Nicholas' hopes for returned affection.

"Denial, denial." - Lightning flashes as Sarah grabs her food, leaves Nicholas' embrace, and moves to the living-room.

NICHOLAS  
 ([Type A])  
 Denial, denial.

"The infrastructure will collapse; voltage spikes." - As Sarah sits down on the couch to watch TV, Nicholas is seen by her side. He slowly brushes her cheek with the back of his hand as she watches the box intently.

NICHOLAS  
 The infrastructure will collapse.

As lightning flashes outside the balcony window, Nicholas' image grows increasingly erratic.

NICHOLAS  
 ([Type A/B])  
 Voltage spikes.

"Throw your keys in the bowl. Kiss your husband goodnight." -  
 As he tries to move closer, the sound of Ethan entering catches Sarah's attention. She goes to embraces him.

"Forget about your house of cards, and I'll do mine." -  
 Nicholas keeps his back to the other side of the wall.

NICHOLAS  
 Forget about your house of cards,  
 and I'll do mine.

"Forget about your house of cards, and I'll do mine." -  
 Nicholas disappears as Ethan pulls Sarah into the living-room. They kiss each other as they fall onto the couch.

"Fall off the table, and get swept under." - Objects of Sarah's room (e.g. art/posters of venerable and contemporary musicians, her piano, guitar, etc.) are seen. The camera pans across Sarah and Ethan as they begin to copulate.

"Denial, denial." - Nicholas is seen on the balcony outside the glass door, exposed to the heavy rain and lightning. He bangs on the glass as he exclaims to Sarah.

NICHOLAS  
 Denial, denial!

Although his image continues to flicker, he remains within the emotions of [Type A].

"Denial, denial. [Your ears should be burning]" - Nicholas, realizing his actions have no effect, starts to lose his motivation. He soaks in the rain as the lightning grows more violent. He slides down onto the floor with his back to the glass. The warm light of the apartment glows behind him.

NICHOLAS  
 Denial, denial...

"Denial, denial. [Your ears should be burning]" - Nicholas buries his head under his arms. Sarah and Ethan are seen blurred in the background.

Nicholas' defeated body starts to dissolve into green particles. The cloud of particles gets blown by wind.

[Outrol] - As the cloud propagates into the atmosphere, the camera continues to pan out of the balcony into a wider shot of the campus. The violent climate continues to barrage the blackened landscape.

**"House of Cards" ENDS.**

FADE TO:

EXT. OUTSIDE NICHOLAS' RESIDENCE - NIGHT

The rain pours heavily. Soaked, Nicholas makes his way to the door of his building, and searches for his keys. Suddenly, he pauses. From a dark patch to the side of the lit doorway, the soft red ember of a cigarette starts to glow orange.

NICHOLAS  
Thomas?

With a furious grunt, Thomas emerges from the shadows. He takes Nicholas by the collar and slams him against the door. His eyes reddened from drinking alcohol.

THOMAS  
Boy, you just fucking know  
everything, don't you?!

NICHOLAS  
What the fuck?!

Thomas slams Nicholas against the door with greater force.

THOMAS  
Always on that damn overpass, like  
a sad fuck about to take a dive.  
Oh, you think I don't know about  
that? Every opportunity in the  
world, everything right in front of  
you, and all you do is fuck it up!  
And I'm the miserable prick!?

NICHOLAS  
Fucking let go of me!

Nicholas desperately tries to escape as Thomas continues to barrage him against the door.

THOMAS  
I'm just a crazy homeless guy. I've  
never had a Sarah of my own, or  
know what it's like to lose her.  
Right?! To have drugs take over my  
fucking life because of the pain I  
feel every moment of everyday.  
Right!?

NICHOLAS  
I'm sorry.

Thomas slams Nicholas back.

THOMAS (cont'd)  
(beat, eased)  
She was beautiful, Nick. You should  
have seen her. She was fucking  
beautiful. Her smile, her eyes. I  
would write songs for her all day,  
and she'd sing them with me.  
(MORE)

THOMAS (cont'd)  
 She was everything. And she was just taken away from me. Not even a chance to help her, save her. One moment I'm holding the love of my life, the next she's dying right in front of me. A drunk driver of all things. So what about Tom? Huh? I had everything. So what about me? Where's my second chance? Where's my blondie with the blue eyes?

NICHOLAS  
 I'm sorry.

Thomas throws Nicholas back with great force.

THOMAS  
 Stop fucking saying that! Like you understand what it fucking feels like! To wish every night before you go to sleep, that you'd wake up from this damn nightmare! That I'd wake up next to my Sarah! You don't fuckin' know what that feels like!  
 (beat)  
 Not many people do. What real love actually feels like. That pain.

CLOSE UP - CIGARETTE:

Thomas' foot stomps out the remains of his cigarette.

BACK TO SCENE:

THOMAS (cont'd)  
 Well maybe that's my gift to give.

Without another word, Thomas turns and disappears behind the curtain of rain. Nicholas slides down to the ground, cradling an aching head.

INT. LECTURE HALL - NEXT DAY.

Nicholas sits in class with a blank ledger in front of him. The babbling of an old PROFESSOR arrives as incoherent gibberish to his ears. His body is tired, and his face arid. His phone begins to vibrate with a text message.

The text message reads:  
 "From Ferry:  
 yo, where you been @?"

Nicholas looks to his left. In the third seat down the row, after Jason and Kale, sits Ferry, who offers a wave.

NICHOLAS  
 Do you really need to text me?  
 Honestly?

PROFESSOR  
Excuse me. Settle down please.

Nicholas slouches back into his seat. His phone buzzes again.

A message reads:

"From Ferry:  
see? anyway, you finish the hw? mind if I see? J & K are bein  
dbgs :P"

Nicholas replies:

"To Ferry:  
No clue what's going on right now."

Ferry cusses under his breath as he reads Nicholas' message.

Nicholas' phone buzzes. The message reads:

"From Ferry:  
wanna toke?"

Nicholas turns to Ferry to promptly give him the finger.

FERRY  
(inaudible)  
What??

CUT TO - MOMENTS LATER:

Nicholas can hardly bear the dullness of the lesson. As his eyes begin to droop, his phone buzzes once more.

NICHOLAS  
(under his breath)  
Son of a bitch.

He takes out his phone. The message reads:

"From Sarah:  
Hey you. Can I meet you tonight? I really want to see you :)"

INT. CEME BUILDING, HALLWAY - LATER

Nicholas files out with the other students; Jason, Kale, and Ferry follow. Kale reads Sarah's message.

KALE  
Well, I don't know what to think.

FERRY  
Go figure.

Ferry grabs the phone to take a look.

FERRY (cont'd)  
The language of girls ain't  
something you pick up from the  
library my friend.

JASON  
 (to Nicholas)  
 So what are you going to do?

NICHOLAS  
 I'm gonna go see her.

JASON  
 Thinking of doing anything stupid?

NICHOLAS  
 (chuckling, sarcastic)  
 Dunno. If the mood strikes me.

JASON  
 (stern)  
 Nick.

Nicholas pauses. He looks to Kale, who tries not to show support.

NICHOLAS  
 Yeah, don't worry. I won't do anything stupid.

The boys continue to walk to class. Ferry catches up.

FERRY  
 Shit! I think it's a booty call!

INT. NICHOLAS' BATHROOM - EVENING

Nicholas stands in front of his bathroom mirror. He looks into his reflection and sighs deeply. He grabs his jacket and leaves; Sarah's picture lies on the counter.

INT. BLENZ COFFEE, THE VILLAGE - LATER

Sarah and Nicholas sit at a table facing each other, with warm coffees in hand. Sarah has a grin on her face as Nicholas watches with inquisitive eyes.

NICHOLAS  
 You're secretly a vigilante crime-fighter.

SARAH  
 Uh, no.

Nicholas ponders.

NICHOLAS  
 You discovered the owner of Hershey's is actually your real father, and now you have an unlimited supply to chocolate.

Sarah bites her lip and starts to grin wider.

NICHOLAS (cont'd)  
Please say yes.

SARAH  
(chuckling)  
Guess again.

NICHOLAS  
Damn.  
(excitedly)  
Oh, you won the lottery!

SARAH  
Nope, but it feels like it.

NICHOLAS  
Well, now you gotta tell me.

SARAH  
You ready for this?

NICHOLAS  
(smiling)  
Not really.

Sarah leans towards Nicholas, her eyes sparkle with excitement.

SARAH  
I finished writing the song.

NICHOLAS  
No way! That's awesome!

SARAH  
Not only that, but I played it for  
my prof and he loved it!

NICHOLAS  
Wow.

SARAH  
And not only that, he's putting me  
in a nation-wide competition thing!

NICHOLAS  
Okay, now you're just trying to get  
me jealous. What competition?!

SARAH  
Ummmm... I don't remember. I was  
too excited to care.

NICHOLAS  
Well, I don't know what to say. I  
mean-- congratulations! I'm really  
proud of you.

SARAH  
Thanks. You're the first one I'm  
telling this to. I just felt like  
you should be the first to know.

NICHOLAS  
Yeah? And why's that?

SARAH  
This song,  
(beat)  
it's about you.

Nicholas is dumbfounded.

SARAH (cont'd)  
(smiling)  
I dunno. When I close my eyes, it  
just reminds me of you, and... I  
started to finally see it. So  
that's what I wrote about.

Nicholas looks away as he searches for the right words. He  
looks out the window; it's a clear and pleasant night.

NICHOLAS  
Hey, you wanna go for a walk?

Sarah smiles and nods.

EXT. HIGHWAY BRIDGE OVERPASS - LATE EVENING

Nicholas and Sarah walk down a sidewalk that follows a wooded  
area near the edge of campus; under the brilliant night.

SARAH  
It feels like forever since we last  
hung out.

NICHOLAS  
Yeah. The concert.

SARAH  
Oh yeah! God, I was so gone that  
night. Did I do anything stupid?

NICHOLAS  
Not really.

SARAH  
You sure?

NICHOLAS  
Other than puking on my shoes? Nah,  
you were solid.

SARAH  
No, I didn't! Oh my god, I'm so  
sorry! You must hate me.

NICHOLAS

(smiles)  
Just a little. It's my fault,  
really. Knowing you, I should have  
seen it coming.

SARAH

(smiles)  
I guess that scared you away from  
coming over the other night.

NICHOLAS

Oh, things just sorta came up. I  
was meaning to call you but--

SARAH

No, don't worry. It's no problem.  
Next time.  
(smiles)

Nicholas nods in agreement.

They reach a highway overpass. The woods, to their side, end  
to reveal a breath-taking view. Cars flow up and down a  
highway below, towards the shimmering lights of a busy  
downtown that decorates the distant horizon. They walk to the  
centre and rest against the railing.

SARAH

Wow, that's so beautiful.

NICHOLAS

Yeah, pretty good view of downtown.

SARAH

You come here a lot?

NICHOLAS

Sometimes, I bus out here. Helps me  
clear my head.

SARAH

What do you think about?

NICHOLAS

Nothing much. Just watch the cars  
pass under me.

SARAH

I know what you mean. Sometimes you  
just have to find yourself a nice  
quiet place. Just to put the world  
on "pause".

(beat, smiles)

In the middle of the night, I like  
to sneak out to a field with my  
guitar. Summer nights are the best.  
I'll just lie in the cool grass,  
look up at all the stars, and play  
until I fall asleep.

Sarah smiles at the precious memory.

SARAH (cont'd)  
So, you give your rock star career  
any thought?

NICHOLAS  
I'm thinking I'll just leave it to  
the pros, y'know? Seems like the  
world's got all the wannabes it  
needs right now.

SARAH  
Well, show 'em how it's done!

NICHOLAS  
I wouldn't know where to start.

SARAH  
How about there?

Sarah points towards downtown.

NICHOLAS  
What? Downtown?

SARAH  
I'd come see every one of your  
shows, promise.

NICHOLAS  
Yeah.  
(beat)  
It's just a silly dream Sarah. Guys  
like me, we don't...

SARAH  
Only because of doubt. Never doubt  
yourself Nicholas. You never know  
what you could end up losing.

NICHOLAS  
(beat)  
So, what does Sarah think about  
when she's looking up at the stars?

SARAH  
(chuckles)  
How small I am. And worry about  
what I want in life.

NICHOLAS  
Yeah? And what's that?

SARAH  
It's really cliché, but-- I just  
want to mean something. Y'know?  
Even if it's just one person, I  
want to mean something to them.

(MORE)

SARAH (cont'd)  
I want to be the reason they have a  
better life. Like you did for me.

Sarah smiles at Nicholas. His heart starts to swell in his chest. He turns towards her and prepares to speak his mind.

NICHOLAS  
Sarah--

SARAH  
(chuckling)  
I tell my boyfriend this, and he'll  
slowly come up to me, put his arms  
around me, look me right in the  
eyes, and say, "Sarah, you're such  
an idiot". He'll give me a big  
kiss, and just smile at me. And  
then it's not so bad.

CLOSE SHOT - NICHOLAS/SARAH, TIME LAPSE:

[NOTE: All ambient sounds, EXCEPT Nicholas' deep and heavy breathing, fades out. Piano track to "Mk1" suggested.]

Nicholas looks at Sarah. As she thinks about Ethan, the smile on her face, and look in her eyes, appears amazingly beautiful; pure, uninhibited, and honest. But this smile was not for Nicholas. He is crushed under this realization.

BACK TO SCENE:

Nicholas looks back towards the sparkling city lights.

NICHOLAS  
Ethan, right?

SARAH  
Yeah. Did you know him?

NICHOLAS  
We've never really talked.

SARAH  
Oh, you should meet him! He's the  
one that hooked us up with the  
tickets. He couldn't go, but he's  
such a huge fan. You guys'd have a  
lot to talk about.

NICHOLAS  
So, you really like him.

SARAH  
(beat, smiling)  
I do.

Sarah looks to Nicholas, curiously. Before she can speak, her cell-phone begins to ring.

SARAH (cont'd)  
Sorry, hold on.

She looks at the display.

SARAH (cont'd)  
 Oh, speak of the devil.  
 (to caller, jubilant)  
 Oh hey you, what's up?... Oh,  
 you're done already? I totally lost  
 track of time... No, I'm still here  
 with my friend...

Sarah walks away from the rail and becomes lost in the phone conversation.

SARAH (cont'd)  
 No, I told you already. It's a  
 surprise! I'm not gonna miss the  
 look on your face...  
 (laughs)  
 Well I don't care how much it  
 hurts...  
 (More laughter)

CLOSE-UP - NICHOLAS:

Nicholas remains at the rail. His eyes start to peer down. In his hand is a picture of Sarah.

BACK TO SCENE:

SARAH (cont'd)  
 So wait, where are you now?...  
 Hmm... well I'm kinda out at the  
 edge of campus... Just taking a  
 walk... Yeah, people still do that  
 occasionally...  
 (chuckles)  
 Sure, I can meet you there. It  
 might take me a while though... I  
 dunno, a while?... No no no, we  
 gotta celebrate. Trust me.

Sarah spots a taxi coming down the overpass, towards campus.

SARAH (cont'd)  
 Oh wait! I see a cab... Okay, I'll  
 see you soon. Love you, buh bye.  
 (Hangs up)

Sarah flags down the taxi.

CLOSE-UP - NICHOLAS:

Nicholas looks painfully at the picture. He slowly brings his other hand to it.

BACK TO SCENE:

The roof of the taxi can be seen, at the bottom of the frame, as it pulls towards the curb. Sarah looks to Nicholas.

SARAH (cont'd)  
 Hey, Nick. I gotta head back to  
 campus. I'm gonna tell Ethan the  
 good news. You should come join us!

Only the sound of the busy highway, gentle breeze, and  
 running engine of the taxi are heard. Nicholas broods.

NICHOLAS  
 No, it's fine. I don't want to be a  
 bother.

SARAH  
 Oh, don't be silly. It'll be fun.  
 I'll even play you the song and you  
 can give me your expert opinion!

NICHOLAS  
 I'm fine here.

SARAH  
 Well, let me at least give you a  
 ride back.

Nicholas says nothing. Sarah is puzzled.

SARAH (cont'd)  
 Hey, I can stick around if you want  
 to talk or something--

NICHOLAS  
 Sarah! Just leave me alone, okay!?  
 I'll listen to your fucking song  
 some other time!

SARAH  
 Okay...

Dismayed, Sarah gets into the back seat of the cab.

CUT TO - INSIDE TAXI:

She looks at Nicholas, through the fogging glass.

DRIVER (O.C.)  
 Where to, miss?

SARAH  
 Campus, please.

The disrupting noise of a gun-shot is heard.

CUT TO - NICHOLAS:

Nicholas is shaken, but recognizes the familiar sound.

CUT TO - INSIDE TAXI:

Sarah continues to look at Nicholas, who is yet to turn.

DRIVER (O.C.)  
Sure thing, Sarah.

Sarah looks at the driver in confusion.

CUT TO - NICHOLAS:

Nicholas slowly turns around to see the black, torn, and beaten up taxi belonging to Thomas.

NICHOLAS  
What?

CUT TO - INSIDE TAXI:

Sarah quickly checks her person, as if to locate a name tag.

SARAH  
Wait, how do you know my name?

The aged and menacing eyes of Thomas are seen glaring at Sarah through the rear-view mirror.

CUT TO - NICHOLAS:

Nicholas slowly makes his way towards the car. His left hand is scrunched into a fist.

He bends down to look through the front passenger window.

NICHOLAS  
What the fuck? Tom?

Thomas slowly turns to Nicholas. Sarah looks back and forth between them, in confusion.

SARAH  
Nicholas? What's going on?

THOMAS  
Sorry kiddo. But I warned you.

Nicholas is gripped by terror. His eyes turn wide as he lunges towards the passenger door.

NICHOLAS  
No, Tom!

As Nicholas reaches the door, Thomas steps on the gas. The car jolts forward and down the road. Nicholas almost trips as the car rips out of his grasp. He begins to run with it.

NICHOLAS  
Sarah, get out!

Sarah starts to push and pull at the door violently while banging on the glass; but it is jammed.

SARAH  
Nicholas! Help! I can't!

The taxi accelerates until it is too fast to keep up. Nicholas lunges ahead to grab the vehicle. However, his grip is not enough, and he tumbles to the ground. Scraped and bruised, he desperately heaves himself up to give chase.

NICHOLAS  
No!

The scene cuts back and forth between Nicholas and the taxi.

Thomas sees the headlights of a light truck ahead. A menacingly hungry look fills his eyes.

SARAH  
(to Thomas)  
Please don't do this! Please, just  
let me out.

Nicholas struggles to give chase. His left hand still clenched into a fist.

NICHOLAS  
NO NO NO!

The taxi continues to speed faster ahead. The engine grunts, like an enraged bull, as it charges forward.

Right before the taxi passes the truck, Thomas swerves the vehicle into the oncoming lane. He closes his eyes as the headlights of the truck illuminate the screen. The horns of the truck blare frantically.

CUT TO - NICHOLAS:

A deafening "pop", followed by the sound of pouring glass, is heard. Nicholas can hardly breathe, and slows to a walk.

TIME LAPSE:

**"Mk1" PLAYS.**

[NOTE: All ambient sounds are inaudible.]

[SCENE A][0m:00s] - Nicholas collapses to his knees. All the sounds of the streets begin to deafen, until only his breathing and heavy heartbeat are heard. His mouth hangs open, and his eyes stare at the wreck with dazed expression.

[SCENE B][0:11s] - A close up of Nicholas' left hand, clenched in a fist, is seen. As his grip slowly loosens, it releases small flakes of paper. The small flakes, which used to form the picture of Sarah, scatter onto the ground. A gentle breeze causes them to move behind Nicholas. They dance and bounce as they float away.

[SCENE C][0m:20s] - The image of the car crash repeats in Nicholas' mind. The collision is seen in slow motion.

The metal bends and wrinkles like cloth, as the glass dissolves into flickering particles.

[SCENE D][0m:30s] - Nicholas, with the same stunned silent expression, sits in the waiting room of an emergency hospital. The camera slowly pans out as doctors and nurses run past, from either side, in a frenzy to help the injured.

[SCENE(S) A/B/C/D][0m:37s] - The frame switches back and forth between SCENES A, B, C, and D. As the song continues, the rate the frame switches between the scenes increases. Nicholas' breathing becomes deeper and more frequent (to parallel the breathing in the vocal track), and his eyes become increasingly red and teary.

[Muffled Piano Loop][SCENE D][0m:59s] - The small pieces of the picture, bouncing and floating away, is seen in close-up.

"Mk1" ENDS.

CUT TO BLACK:

A muffled buzzing of an alarm clock gains volume and clarity.

FADE IN:

INT. NICHOLAS' DORM ROOM - MORNING

Nicholas awakes violently from his bed; drenched with sweat, and struggling to catch his breath. He slams a hand upon the alarm clock to turn it off.

He falls back into the bed and stares up. Confused, his eyes dart across the ceiling. He manages to catch his breath and wipe the sweat off his face.

CUT TO - MOMENTS LATER:

Nicholas gets ready for his day, never losing the expression of doubt and confusion. He pulls on a pair of pants, packs his bag, and puts on a jacket. As he goes towards the door, he grabs his wallet from atop his dresser.

He freezes as he holds the door handle. He turns around and pulls his wallet out in front of him. With slight hesitation, he opens it and begins to rifle through the contents.

He becomes increasingly desperate, and starts to empty his wallet in a frantic search.

NICHOLAS  
(under his breath)  
C'mon. C'mon.

He looks through his pockets, the shelves, and the dresser.

Sarah's picture is nowhere to be found.

Nicholas slowly turns around. A wide shot of the room is seen. The room is in total disarray.

Clothes and garbage are strewn everywhere, and the white walls remain lackluster with dirt and stains. Nicholas sees a bloody shirt and pants lying in the trash.

**"Climbing Up the Walls" PLAYS.**

TIME LAPSE:

[0m:00s] - Nicholas' vision of the room begins to blur as he starts to lose balance. He backs up to the wall.

[Bass intro][0m:11s] - With the first note of the bass line, the full horror of the situation crushes him. The camera follows as he slides down the wall to the floor, overwhelmed. He lets go of his wallet and buries his head in his hands. The camera slowly pans out.

[NOTE: The lighting in the room starts to dim and is replaced with a bright red lamp, casting black shadows. When scenes in the room are shot, lyrics of the song are projected using the red lamp. The words follow the music and float across Nicholas, the walls, and objects of the room.]

"I am the key to the lock in your house, that keeps your toys in the basement." - Nicholas lies still in his bed. Eyes wide open, he stares into the wall. He slowly rolls onto his back and looks to the ceiling. He fills with guilt and remorse.

"And if you get too far inside, you'll only see my reflection." - He walks up to his window and looks outside at the deadening landscape. The trees grow lackluster with the winter cold, and the sky is gloomy with gray clouds. The camera changes its focus to show the reflection in the window. Nicholas sees not his, but Thomas' reflection, staring menacingly back at him. Nicholas quickly shuts the blinds and retreats back to the security of his bed.

"It's always best when they quiet down. I am the pick in the ice." - [To the cymbal crash] Ferry pounds an open hand on Nicholas' door; Kale and Jason stand with him. They are all dressed in black [funeral] clothing. Ferry (inaudible) tries to call Nicholas out of his room.

"Do not cry out or hit the alarm. You know we're friends till we die." - Nicholas lays dormant in his bed. He too wears funeral clothing, but does not leave his bed. Although he makes attempts to speak, he remains silent. Without hearing any answer, Ferry, Jason, and Kale leave.

"And either way you turn, I'll be there. Open up your skull, I'll be there. Climbing up the walls." - Several scenes are spliced together for the chorus:

1): Shots of trees, barren from winter cold, laying in an open field. A low speed camera shows day and night cycles at a fast rate. Winter frost grows thick.

2): Nicholas stays brooding in his room, which remains painfully red. The song's lyrics fall across the room in large font.

3): Animated sketches of devilish creatures (inspired by the art of "Amnesiac") crawl out from between the wall and floor moldings. Although they remain adhered as 2D images, their movement gives them the illusion of interacting with 3D space. As they crawl out, they begin to scatter. However, always out of Nicholas' view. Nicholas continues to mourn.

"It's always best when the light is off. It's always better on the outside." - He fills an empty glass with rum. He kicks back a swig. The room begins to blur around him.

"Fifteen blows to the back of your head. Fifteen blows to your mind." - As he returns to the comfort of his bed, the creatures follow behind him with devilish grins. They write "I ARE IDIOT" (in a speech bubble pointing to Nicholas), "STUPID MUTHAF\$@&#@!!!!", "HOW DO YOU LIKE HER NOW?!?!?!?!", "HAHAHALOLOL", and other phrases, around him on the walls. Some pull weapons (knives, guns, etc.) to attack him.

"So lock the kids up safe tonight. Shut the eyes in the cupboard." - As Nicholas falls onto his bed, the camera pans down and below the floorboards. The scene transitions between the rooms of Jason, Ferry, and Kale. Jason sits at his table trying to study, although clearly distracted and bothered. Ferry sits on his couch, depressed, watching TV and drinking a beer. Kale, deep in thought, sits on his bed while suffering a cold; used handkerchiefs lay waste around him. The camera continues to pan down past Kale's room and transitions back to Nicholas.

"I've got the smell of a local man, who's got the loneliest feeling." - Nicholas stands in front of his bathroom sink. After puking from excessive drinking, he looks into the mirror. He sees his reflection to be that of Thomas staring menacingly back at him. Disgusted, he blocks it with his hand before leaving the washroom.

"That either way he turns, I'll be there. Open up your skull, I'll be there." - The three scenes from the previous chorus continues. The creatures form larger numbers as Nicholas pours himself countless alcoholic drinks.

"Climbing up the walls." - Nicholas stands brooding in the middle of the room as the creatures continue to terrorize him. He clutches a bottle of cheap wine. Slowly, his face begins to fill with anger.

TIME LAPSE:

[Guitar Solo][3m:07s] - Enraged, he turns around and hurls the bottle of wine at the creatures. The glass shatters [with the cymbal crash] against the wall, spilling colored stains. Scenes of Nicholas hurling various drinks to attack the creatures follows. The creatures jump about to dodge the attacks while laughing mockingly. Nicholas screams at the top of his lungs. The walls turn a disgusting display of colors.

[3m:32s] - More creatures swarm the room. Overwhelmed, Nicholas retreats.

"Climbing up the walls. Climbing up the walls." - He cowers in the corner of his bed.

The swarm grows so thick that the walls turn black. it slowly creeps up to him, as he hides by the last unoccupied patch of wall. Before the swarm consumes him, the camera pans away towards the windows.

[Outro] - A small beam of moonlight breaks through the blinds and falls on the neck of his guitar; the only part visible from beneath the mess. The camera moves through the break in the blinds to show the clear night sky [with the "pop" (4m:16s)]. The brilliance of many twinkling stars, and glow of a bright full moon, is seen.

JUMP FADE TO:

INT. THE VILLAGE - NEXT MORNING

[4m:30s] - The glowing moon transitions into a radiant sun.

**"Climbing Up the Walls" ENDS.**

The following morning reveals a surprisingly pleasant day. Jason and Kale are at the local campus tailors where Ferry awaits to get his jeans hemmed. An elderly ORIENTAL WOMAN is first in line, however her indecisiveness starts to annoy Ferry. Kale still suffers from a cold.

JASON  
(to Kale)  
So you hear anything from Nicholas?

KALE  
No.

FERRY  
God, this woman is taking forever!  
Honestly, we've been waiting for  
like thirty minutes already!

JASON  
Calm down. What's wrong with you?

The seamstress hunches down to offers various solutions, none of which appeases the old woman. Ferry clears his throat loudly to get attention. He points at his watch. The old woman frowns and continues to ignore him. Ferry turns back to face Jason's disapproving look.

FERRY  
What? It's frustrating, okay? We  
haven't seen Nick in ages, and  
everyone's acting so depressed all  
the time.

KALE  
Poor guy, probably blames himself  
for everything.

JASON  
This whole thing is just messed up.  
Who knew he was hanging around with  
bums? Did you?

KALE  
No. What should we do?

JASON  
What can we do? We should just give  
him his time.

KALE  
But it's been weeks. I've never  
even seen him leave his place.

FERRY  
I saw him leave a couple of times.

Jason and Kale look to Ferry with surprise.

FERRY (cont'd)  
He usually leaves in the middle of  
the night to grab food.

JASON  
Why didn't you try to talk to him?

FERRY  
I don't know. You shoulda seen the  
guy. He was a mess, and I didn't  
think talking to me woulda been the  
best thing for him.

KALE  
(to Jason)  
He's got a point.

FERRY  
Every time he comes back with  
something though, it's always some  
shitty convenience store crap. Guy  
hasn't eaten well in weeks. You  
wanna flush him out? I say you get  
the best smelling bowl of chicken  
noodle soup you can find and just  
let it waft in front of his door.

JASON  
That's fuckin' stupid.

FERRY  
Hey, I'm just sayin'. The guy's  
gotta give, eventually.

ORIENTAL WOMAN  
(to seamstress)  
Maybe I just try different shoes.  
These shoes not very good.

FERRY  
Please, lady. For the love of god  
can you hurry up? We've been  
waiting here all day!

ORIENTAL WOMAN  
Excuse me! I come here many time.  
You don't say "hurry". You wait!

FERRY  
Or, here's a marvel idea! Stop  
buying clothes that don't fit you!  
(to boys)  
Am I missing something?

INT. NICHOLAS' RESIDENCE BUILDING, HALLWAY - LATER

The boys walk down the hall of Nicholas' dorm. Ferry  
uncomfortably wears his un-hemmed jeans, Jason carries a bowl  
of steaming noodle soup, and Kale tends to his runny nose.

FERRY  
Stupid old bat.

KALE  
You shouldn't have said anything.

FERRY  
How was I supposed to know she ran  
the place?

The boys reach the door of Nicholas' room.

JASON  
Alright, shut up.

Jason takes a moment to listen for sounds of activity. After  
hearing nothing, he knocks on the door.

JASON (cont'd)  
Hey Nick? It's us. Thought we might  
talk a bit.

KALE  
Hey buddy.

FERRY  
Hey dude, what's shakin'?

Jason gives Ferry a disapproving look.

FERRY  
(inaudible)  
What?

Ferry retreats.

JASON  
 (to Nicholas)  
 We brought you some noodle soup...  
 if you're hungry... Nick, we're  
 worried. Just come out and talk to  
 us. We just want to know how you're  
 doing buddy.

The boys hear no answer. Ferry notices a figure pass across  
 the end of the hall. It returns and walks towards them.

JASON  
 Nick?

KALE  
 Just leave it by the door.

Squinting, Ferry recognizes the figure to be Ethan.

FERRY  
 Psst. Hey, look.

Jason and Kale turn to find Ethan walking down the hall.  
 Clutching a wad of paper, he looks at each door's name slot.  
 He doesn't resemble his confident and jovial self, but rather  
 a man broken down from anguish. His clothes are tattered and  
 unkempt, and his eyes reddened from grief and lack of sleep.

JASON  
 (to Kale)  
 Hold this.

Kale reacts painfully as Jason places the hot bowl into his  
 hands. Jason walks up to Ethan as Ferry and Kale look on.

JASON  
 Hey, Ethan. How are you buddy?

ETHAN  
 (dazed)  
 Oh, hey Jason. Nicholas, I'm  
 looking for Nicholas.

JASON  
 I don't think this is the best  
 time, actually.

Ethan looks over to see Kale and Ferry by Nicholas' door.

ETHAN  
 How is he?

JASON  
 Not too good. He's, uh... I'm sorry  
 for everything, Ethan. Is there  
 anything I can do?

Ethan looks at the papers before handing them to Jason.

ETHAN  
This is for him. It's a song she wrote. She was so proud of it.

Bearing no title, the words "for nicholas" are scrawled atop.

ETHAN (cont'd)  
She talked about him so much. I was always jealous of that. I think a small part of her never really got over him.

JASON  
What?

ETHAN  
He really inspired her. This was her way of saying thanks, I guess. I think she'd want him to have it.

Jason looks at the music, and gives it back to Ethan with a smile of encouragement. Ethan proceeds to Nicholas' door.

ETHAN  
Hey, Nicholas? It's Ethan. I know we don't really know each other well, but I want you to know that you meant a lot to Sarah. She really looked up to you. There's something that I think she'd really want you to have.

Hearing nothing, Ethan slides the papers under the door.

ETHAN (cont'd)  
I know you're hurting. If you ever need anyone to talk to. Someone who knows what you're going through. You can always talk to me.

Fighting his emotions, Ethan pauses.

ETHAN (cont'd)  
It's not your fault.

With a nod to the others, Ethan leaves. Jason, Kale, and Ferry share glances as they take a moment to absorb.

CUT TO - NICHOLAS' DORM:

Nicholas lays motionless on the bed; his eyes wide open and red. He turns to see shadows of his friends leaving his doorway. Spotting the music, he quickly turns back.

MATCH FADE TO - NIGHT:

A small beam of yellow light, breaking through the blinds, slowly dulls with the room to the cool dark blue of night. Nicholas remains motionless; not even a blink of his eyes.

Hypnotized by his thoughts, Nicholas lays unmoved. Suddenly, he snaps out of his trance. He looks around the dark room.

Hesitantly, he gets out from under his sheets and moves to the window. He separates just a blade to look through, and then releases it.

He slowly moves his hands to the blind chord. After a slight pause, he pulls hard to bring the blinds up.

Nicholas stares into the brilliant view. The land is dark and ominous in contrast to the thousands of sparkling stars and glowing full moon. His room is instantly illuminated with bluish-silver light.

The glistening headstock of his guitar catches his attention. He turns to Sarah's music, which still lies at the foot of his door. Once more, Nicholas turns to his guitar.

**"All I Need" PLAYS.**

[0m:00s-0m:09s] - As the guitar lies under the blue light, he slowly reaches a hand out to grab it.

CUT TO - NICHOLAS, BEDSIDE:

[Intro Drums][0m:09s] - Nicholas sits at the edge of his bed with his guitar; Sarah's music rests on a stand in front of him. He takes his hands and touches the music. He feels the words and notes with his fingertips.

CLOSE UP - MUSICAL SCORE:

[Intro Bass][0m:20s] - A close-up of each corresponding note on the score is seen, one by one, as they are played.

CLOSE UP - GUITAR:

[0m:29s] - With each bass note, the camera switches its frame of the guitar strings; the deep vibrations are emphasized, to parallel the sound of the bass.

CLOSE SHOT - NICHOLAS:

"I'm the next act, waiting in the wings." - Nicholas concentrates on the feel and emotion of the music. The walls pulse faintly with colors [to the bass notes].

CLOSE UP - MUSICAL SCORE:

"I'm an animal trapped in your hot car." - Each word, of the line "I'm an animal", is blown up to fill the screen [one word at a time, as they are sung].

CLOSE SHOTS - GUITAR:

Close-up of the strings of the guitar are seen. The camera pans out to Nicholas in his meditative state.

CUT TO - VARIOUS:

"I am all the days that you choose to ignore." - Various shots of the guitar, during the course of the story thus far, are shown. Moments where Nicholas abandons it [e.g. first instance of "Like Spinning Plates"; "A Wolf at the Door" etc.], or mistreats it [e.g. splashed by alcohol and buried by junk ("Climbing up the Walls"), etc.] are seen. The sequence ends with a close-shot of his guitar slipping, from its rest against the wall, to fall to the ground.

MATCH CUT [GUITAR], BACK TO SCENE:

"You are all I need." [1m:15s] - The camera pans out to Nicholas playing his guitar in his room. The room remains a cool blue, and the walls faintly pulse in different colors. Nicholas slowly opens his eyes.

CLOSE UP - MUSICAL SCORE:

"You're all I need." - Each word of the line, "You're all I need", is blown up to fill the screen [one word at a time, as they are sung].

CLOSE SHOTS - NICHOLAS/GUITAR/MUSICAL SCORE:

"I'm in the middle of your picture, lying in the reeds." - Various shots of Nicholas, his guitar, the music sheets, and the pulsing colors are seen.

CLOSE UP - LIGHT EMITTING CRACK:

"I am a moth who just wants to share your light." [1m:42s] - At the first note of the metallophone, a small light-emitting crack is seen at the foot of a wall facing Nicholas. The camera focuses on the tips as it propagates and branches out.

CLOSE SHOTS - CRACKS/MUSICAL SCORE/NICHOLAS/GUITAR:

"I'm just an insect trying to get out of the night." - Various elements of the scene are shown. Each word of the line, "I'm just an insect", is blown up to fill the screen [one at a time, as they are sung].

"I only stick with you because there are no others." - The various shots continue. The propagating cracks get brighter and more intricate. Each word of the line, "there are no others", is blown up to fill the screen [one word at a time, as they are sung].

BACK TO SCENE:

"You are all I need, you are all I need." - A wide shot of the wall facing Nicholas is seen. The silver cracks have propagated to form a large tree. Although the intricate branches are bare at first, silver flower buds start to appear. Their light illuminates the room.

*"I'm in the middle of your picture, lying in the reeds."* - Nicholas remains focused on the score in front of him. The buds of the tree bloom into a plethora of silver petals.

[2m:45s] - An intangible breeze causes the branches of the tree to sway. Soon, the silver petals peel off the wall and float into the room. They surround Nicholas in a cloud.

[2m:56s] - Each petal starts to flicker and flash, like sparks, and the environment dissolves. Nicholas closes his eyes as his breathing intensifies.

MATCH CUT /  
DISSOLVE TO:

EXT. THUNDERBIRD STADIUM (DREAM) - NIGHT

*"It's all wrong. It's all right. It's all wrong."* - The flickering petals match cut to the flashing of thousands of cameras dispersed in a sea of people. Nicholas finds himself seated on a stage in front of thousands, much like the concert he and Sarah attended. The lights flash around him as the crowd moves as one large entity, to the rhythm of the song. The camera closes in on Nicholas.

MATCH CUT - NICHOLAS' DORM ROOM:

[3m:39s] - Nicholas suddenly opens his eyes to find himself back in the room, now restored to its natural setting; dim with only the cool and quiet blue of the night. His breathing is heavy, and his heart pounds in his chest.

**"All I Need" ENDS.**

FADE TO BLACK:

EXT. CAMPUS - DAY

Jason, Kale, and Ferry are seen walking, in expedited manner, towards student residences.

JASON  
Stop freaking out. I'm sure it's somewhere.

FERRY  
Well of course it's somewhere.  
Doesn't mean he's gonna find it.

JASON  
Shut-up Ferry.

KALE  
Ah! If it wasn't in class, or in my backpack, and it's not in my room, then I'm royally screwed! My lab book had everything!

INT. NICHOLAS' RESIDENCE BUILDING, HALLWAY - MOMENTS LATER

The boys continue to hurry through the hallways towards Kale's room.

FERRY  
Hey, you can always copy my lab book.

Kale isn't enthused.

KALE  
I'll think about it.

Kale comes to a sudden stop. He stands frozen as he looks at his door. Jason and Ferry, halt behind him.

JASON  
What?

KALE  
I locked my door when I left.

The door is seen cracked open.

JASON  
Well obviously you didn't. So go get the book.

KALE  
Well... no.  
(beat)  
What if someone's in there?

JASON  
For the love of god.

Jason storms up to the room. He bursts through the door.

JASON  
Hey--

To his surprise, he finds Nicholas, sitting at the edge of Kale's bed, looking into sheets of Sarah's music.

JASON  
Nicholas.

Soon, Ferry and Kale arrive to the door.

KALE  
Nick?

NICHOLAS  
The first time I knew. It was at that Spring concert. When I went up in front of all those people? I was a mess.

(MORE)

NICHOLAS (cont'd)  
 I could already hear people laughing at me, feel them judging me. And then I saw her face. And she was smiling at me. And through the whole thing, she was smiling at me, and singing along. No matter how much I sucked. And then I knew. That I wouldn't care if the whole world rejected me, as long as I could just have her smile.

He lifts his saddened face up from Sarah's music. He fights hard to control his emotions.

NICHOLAS (cont'd)  
 I miss her. I miss her so much.

Nicholas' tears start to roll down his face. Speechless, the boys can only look on in silence.

NICHOLAS (cont'd)  
 I miss her smile. I miss her laugh. I'd give anything to hear her play the piano again, or just to be able to talk to her. And all that time, I could have...

JASON  
 No one could have known--

NICHOLAS  
 No, don't!  
 (beat)  
 I never told her how I felt. I never told her that the first thing I think of every morning when I wake up is her. That every time I play my guitar, I think of her. I never told her how much I love her. And it's all my fault...

Nicholas shakes his head in disgust. He looks back into Sarah's music.

JASON  
 I'm sorry.

Nicholas tries to fight his frustration. With a deep breath, he gets up to make for the door. Jason attempts to stop him.

JASON (cont'd)  
 Nicholas, please--

Nicholas bats Jason's arm away, and tries to curb his frustration; he does not want to cause any further grief.

NICHOLAS  
 I can't do this anymore.

**"Hunting Bears" PLAYS.**

[0m:00s - 0m:32s] - Jason remains speechless.

NICHOLAS (cont'd)  
I just can't.

Jason looks away, and ceases to arrest an escape. Nicholas walks away, without even a glance towards Ferry or Kale.

FERRY  
Hey, C'mon. Where are you goin'?

Overwhelmed, Kale leans against the wall outside the room. Only Ferry remains pleading for rational thought.

FERRY (cont'd)  
(to Jason and Kale)  
You're not gonna say anything?  
You're just going to stand there?

Nicholas, adamant to leave, continues to walk away.

FERRY (cont'd)  
C'mon, Nick.

With no support, Ferry gives up. Nicholas walks down the hall, and out of frame.

EXT. THUNDERBIRD STADIUM - LATER

[Bass Note][0m:32s] - A shot of Thunderbird stadium is seen. The hulking structure is transformed under the light of day. The gray steel is dull under the growth of frost from its lifeless vegetation.

[0m:40s] - Nicholas watches from the tree he and Sarah had shared. There are no cheering fans, no colorful display of lights, and no Sarah. He sits, brooding in his thoughts, ripping apart blades of dead grass between his fingers.

[0m:49s] - He looks to his side, and feels an emptiness.

FLASHBACK - NIGHT OF THE CONCERT:

[0m:56s] - Scenes of Sarah laughing and talking to Nicholas on the night of the concert are seen.

The scene reverts back and forth between Nicholas sitting alone under the tree, to blithe memories of him and Sarah [e.g. at The Eatery, coffee shops, etc.].

[NOTE: Flashbacks are inaudible.]

[1m:29s] - Enchanted by his thoughts, Nicholas closes his eyes. He fantasizes of moments that have never existed.

CUT TO - VARIOUS (DREAM):

Him and Sarah are in each other's arms, kissing, laughing, and smiling to one other as they wake up together.

CUT TO, POV - NICHOLAS (DREAM):

Sarah walks down an open field carrying her guitar. She walks ahead, under the brilliance of a clear night sky. She takes a moment to look up, then turns to smile back at Nicholas; the smile she always saved for Ethan.

BACK TO SCENE:

[1m:49s] - Nicholas looks down to the ground ahead of him, he lets the blades of dead grass fall to the ground.

CUT TO - THUNDERBIRD STADIUM:

[1m:53s] - The camera shows a wide shot of the stadium. In the bottom corner, Nicholas sits under the lifeless tree; his size pales in comparison to that of the stadium.

FADE TO BLACK:

**"Hunting Bears" ENDS.**

The scene pauses in black.

**"Everything In Its Right Place" PLAYS.**

[Intro][0m:00s - 0m:10s] - The scene remains black.

FADE IN, CLOSE UP - SILVER QUARTER [TIME LAPSE]:

[Kick Drum][0m:10s] - As the kick drum pound, a dim blurred silver light pulses [to the beat] at the center of the screen. The image of a silver quarter, spinning atop a surface, slowly grows clear and bright.

"Everything." [0m:34s] - A hand [Nicholas'] slams down to flatten the coin upon the table.

INT. SUPERMARKET, THE VILLAGE - LATER

"Everything, everything, everything in its right-" - Nicholas strolls down the aisles of a market. He reaches into shelves, pulling various pieces of cleaning equipment, and purchases a bucket of paint and a roller.

INT. NICHOLAS' DORM ROOM - LATER

CLOSE SHOTS - VARIOUS:

"-place. In its right place. In its right place." - The camera switches frame [to the change in piano chords] to various objects of the room which indicate his deteriorating lifestyle [broken and empty liquor bottles, unfinished tattered homework, dirty laundry, dull walls, stains, etc.].

BACK TO SCENE:

"In its right place." - Nicholas looks into the messy room from the doorway. He puts down his cleaning supplies and dons yellow rubber gloves. There is determination in his eyes.

CUT TO - MUCH LATER:

"Yesterday I woke up sucking a lemon. Yesterday I woke up sucking a lemon. Yesterday I woke up sucking a lemon. Yesterday I woke up sucking a lemon." - The scene cuts forward in time. Nicholas sits at his [clean] study table; the dim light of a lamp, a clean pad of yellow paper, and a black pen accompany him. He takes the pen and begins to write "Sarah,". The camera cuts away to Nicholas before more is written.

The scene fades to various instances of Nicholas writing long letters to Sarah, only to have them crumpled and thrown to the ground. Dozens of yellow paper balls collect around him.

CUT TO - EARLIER:

"-a lemon. Everything. Everything. Everything. Everything in its right-" - Nicholas tirelessly cleans his room. The sight of his guitar catches his eye.

CUT TO - MOMENTS LATER:

"-place. In its right place. In its right place." - He smiles as he holds his guitar adoringly, like finding a lost friend. He cleans it, wipes off the alcohol and fingerprints, and changes the strings. He plays it on his [clean] bed, while writing down chords and lyrics on a pad of white paper.

"Right place." - Smiling, Nicholas carefully places the guitar in its case. The clamps snap shut.

"There are two colors in my head. There are two colors in my head." - A roller, sweeping across a white wall, paints streaks of baby blue.

CUT TO - FACULTY BUILDING, EARLIER:

"What, what is that you tried to say? What, what was that you tried-" - Nicholas is at a table with a hand firmly covering a coin. He holds a ball-point pen as he ponders deeply.

CUT TO - NICHOLAS' DORM, MUCH LATER:

"-to say? Tried to say? Tried to say? Tried to say?" - Nicholas sits frustrated at his desk in front of a clean pad of yellow paper. In a sudden moment of clarity, he begins to write down words [NOTE: the words are not seen].

"Tried to say?" - Nicholas tears the paper from the pad. He holds it in front of him with a sense of pride. The blurry outline of just a handful of words is seen through the page.

CUT TO - LATER:

[2m:56s] - Close shots of a packed duffel bag, a backpack being zipped shut, and Nicholas' guitar case are seen.

The luggage lies at Nicholas' feet as he stands looking into his room from the doorway. No trace of his existence remains. The table is clean and bare, the floor is spotless, and the walls appear untouched under their new coat of blue.

CUT TO - FACULTY BUILDING, EARLIER:

[3m:11s] - Nicholas looks towards his hand covering the coin. Fighting the temptation to reveal the outcome, he takes the pen and signs the bottom of a document. The document reads: "TERMINATION OF STUDENT ENROLLMENT". A huge weight is lifted off his chest. He sighs with relief as he slides the form to a receptionist. He leaves without looking back.

CUT TO - NICHOLAS' DORM, LATER:

"Everything." [3m:29s] - Nicholas locks the door to his dormitory. He picks up his luggage and walks down the hall.

CUT TO - CAFE, EARLIER THAT DAY:

"Everything." [3m:39s] - Nicholas is seen sitting with Ethan at a cafe. They both drink a coffee and lightly chuckle to each other in conversation (inaudible).

CUT TO - CAMPUS, NIGHT:

"Everything." [3m:48s] - Nicholas walks through the campus in the dark of night. He looks back at the towering residential building behind him.

INT. JASON'S DORM ROOM - MOMENTS LATER

[Fade Out][4m:05s] - Nicholas arrives at Jason's dorm room.

**"Everything In Its Right Place" ENDS.**

He knocks on the door. Disgruntled mumbling is heard. As the door opens, a groggy and squinty-eyed Jason stands puzzled to find a composed and neatly dressed Nicholas at his doorstep.

He looks at Nicholas, then brings his attention to the packed luggage at his feet. Nicholas tries to evade eye contact.

JASON  
(hoarse)  
Sure, why not?

Jason takes his coat from a rack beside the door.

JASON (cont'd)  
Let's take a walk.

The two proceed.

EXT. STREET CURB, CAMPUS - LATER

Beers in hand, Jason and Nicholas sit on an empty street curb. A lamp illuminates their immediate area.

JASON  
I don't get it. Why? Where are you going to stay?

NICHOLAS  
I'll have to figure it out.

JASON  
How are you gonna eat? How are you gonna pay for anything? And what if something happens to you?

NICHOLAS  
(sternly)  
I'll figure it out.

JASON  
Fuck.

Jason takes a swig.

JASON (cont'd)  
So what would you do, huh? If you were me. Your best friend just told you that he's gone completely insane, and he's planned an escape with nothing but a guitar, loose change, and dirty laundry.

NICHOLAS  
If I were you? I'd tell him that he's an idiot. That he's throwing his whole life away, all for a big "what if?". At which point I'll tell him to knock it off because he's got a shit-load of homework to do, and three midterms the next day. But, that's if I were you.

Jason chuckles, as he reaches into his jacket pocket.

JASON  
Funny.

He takes out a lighter and a pack of cigarettes.

NICHOLAS  
You're smoking again?

JASON  
Yeah, why not? Everyone else's got a vice.

Jason lights the cigarette and takes a puff.

JASON (cont'd)  
So you aren't gonna say anything to the other guys?

NICHOLAS  
I thought about it, and I want to. But I know as soon as I do, Ferry's gonna try to talk me out of it by getting me high or drunk, and Kale would probably just start crying.

Both chuckle.

NICHOLAS (cont'd)  
Thing is, if I don't leave now, my brain will just start talking too much. I got to do this, while my heart's in it.

JASON  
Well, they're still gonna be pissed.

NICHOLAS  
It's not like I'll never see you guys again. I'm just gonna try things out for a month or two, see how it goes. I'll be back before you know it.

Nicholas reaches into his breast pocket.

NICHOLAS (cont'd)  
Before I forget. Give Ferry this.

He hands Jason a folded white paper. Jason unravels it.

JASON  
"True Love Waits"?

NICHOLAS  
Yeah. Tell him if he really wants to go after her, he's gonna need all the help he can get.

JASON  
"True Love Waits", eh? I don't think he'll get it.

Both chuckle.

JASON (cont'd)  
So that song Sarah wrote. What was that all about?

Nicholas finishes off the last of his beer.

JASON (cont'd)  
Was it really about you?

Nicholas stares into the darkness ahead.

NICHOLAS  
Nah. It wasn't about me.  
(beat)  
But it was all I needed to hear.

JASON  
(beat)  
Hey, there's something Ethan told  
me... about Sarah...

NICHOLAS  
Yeah?

JASON  
(beat)  
... he said that you really  
inspired her. I think you should  
always remember that.

Nicholas absorbs the bittersweet sentiment. He turns to smile encouragingly at Jason. He gets up onto his feet.

JASON  
What? You're goin'? Now?

NICHOLAS  
Yeah, I still got a lot of things  
to figure out.

Jason throws away his cigarette and gets to his feet.

JASON  
So this is it.

Jason and Nicholas are momentarily speechless before they start to chuckle. They embrace each other in farewell.

**"I Will." PLAYS.**

"I will, lay me down." -

NICHOLAS  
I'll come back.

JASON  
Well that goes without saying.  
Doesn't it?

Nicholas picks up his belongings

NICHOLAS  
See ya Jason.

JASON  
Fuck. See ya Buddy.

"In a bunker underground." - Nicholas starts to head off into the darkness. Jason, holding his beer, calls out to him.

JASON (cont'd)  
 (playful teasing)  
 Hey! Don't forget us when you get all famous, okay!? When you start raking in the millions, I'm gonna wanna see my cut!

Nicholas turns and chuckles as he continues to walk away.

"I won't let this happen to my children." - Slowly, the teasing and playful tone in Jason's voice disappears.

JASON (cont'd)  
 (drunken aggressive)  
 Yeah. Don't forget the guys that had your back. You remember us? The one's you're leaving behind!? You just keep goin' though. Don't worry about us. We're fine.

Nicholas, deeply bothered by Jason's tone, does not look back. He continues to walk away, and out of frame.

"Meet the real world coming out of your shell." - Jason takes a few steps back. Drunk, and overwhelmed by his emotional outburst, he stumbles down onto the curb. He lights a fresh cigarette, and broods. He sits under the spotlight of the street lamp, surrounded by darkness, puffing his cigarette.

INT. OUTSIDE SARAH'S APARTMENT - LATER

"With white elephants," - Nicholas stands in front of Sarah's door; speechless at the sight of her home. He stands, with all his luggage, in the lit hallway. A single folded piece of yellow paper gripped in his hands.

"Sitting ducks." - Nicholas feels the folded note, bearing Sarah's name, with his fingers.

"I will rise up." - Nicholas lays an open palm upon the door. He feels the grains of the wood, and the cold chill within.

CLOSE UP - NOTE:

A close shot of the note is seen.

MATCH CUT TO:

EXT. CEMETERY, SARAH'S GRAVE - LATER

"Little babies' eyes, eyes, eyes, eyes." - The scene match cuts to the letter in Nicholas' hand as he stands in front of Sarah's grave; flowers and pictures of her with loved ones adorn it. A large tree arcs overhead.

The headstone reads: "A loving Daughter, and loving Friend."

"Little babies' eyes, eyes, eyes, eyes." - Nicholas crouches down to place the note. He kisses his fingers and presses them to the headstone.

"Little babies' eyes, eyes, eyes, eyes, eyes, eyes." - He gets to his feet, picks up his luggage, and starts to walk away; a dark figure is seen in the distance.

EXT. CAMPUS, STREET CURB - LATER

[1m:54s] - Jason sits at the curb, puffing a cigarette. The faint sounds of running feet grow louder.

"I Will" ENDS.

Alerted by the sounds, he quickly extinguishes the cigarette. Ferry and Kale run into frame.

FERRY  
Jason! Where is he?

Panting, Kale and Ferry look around for Nicholas.

JASON  
He's gone.

KALE  
What!? When did he leave!?

JASON  
A little over an hour ago.

FERRY  
What the fuck?! Why didn't you text us earlier?!

JASON  
(chuckling)  
To give him a head start?

KALE  
This is not funny. I can't believe this.

Ferry and Kale sit down beside Jason.

FERRY  
I can't believe he didn't even tell me. I thought we were tight...

KALE  
Give me one. A cigarette. You're an idiot if you don't think I can't smell em' all over you.

Jason hands Kale a cigarette and offers him a light.

JASON  
I thought you hated me smoking.

KALE  
(puffs)  
Yeah, well. This'll be one less to worry about.

FERRY  
So he didn't say where he was going?

JASON  
Nope.

FERRY  
Or when he was coming back?

JASON  
Nope, but he did want me to give you this.

Jason reaches into his pocket and gives Ferry the music notes. He opens the folded up piece of paper.

FERRY  
(disappointed)  
"True Love Waits"? Oh, god.

KALE  
I hope he knows what he's doing.

FERRY  
(to the music notes)  
No kidding...  
(beat)  
So that's it?

KALE  
I'm sure we'll see him again.

FERRY  
So where do you think he's going?

Jason stares off into the distance.

JASON  
I don't know. But wherever it is,-

EXT. HIGHWAY BRIDGE OVERPASS - PRESENTLY

"Pyramid Song" PLAYS.

[0m:00s] - The camera PANS UP, from Nicholas' feet to his face, as he stands in the middle of a road.

JASON (O.S.)  
I'm sure he's closer now than he's ever been.

## WIDE SHOT - OVERPASS:

Nicholas looks down the highway overpass, frozen by the sight of the long darkened bridge stretching out in front. The dim yellow street lamps light a path, as the gentle sounds of passing cars fill the ambience.

[Vocal Intro][0m:18s] - He starts to walk down the bridge. He steps across the dimly lit asphalt, and over small particles of broken glass. He tries to fight the painful memories.

"I jumped in the river and what did I see?" - He reaches the spot where he and Sarah stood. Clutching the cold steel rails, he looks over the edge.

## CLOSE SHOTS - CARS ON HIGHWAY:

"Black-eyed angels swimming with me." - Cars speed to and fro along the highway. Their yellow head-lamps illuminate the screen as they pass.

## BACK TO SCENE:

"A moon full of stars and astral cars; all the figures I used to see." - Nicholas looks down at the passing cars; his eyes follow them along the highway. An over-the-shoulder frame of the view shows their lights forming a bright path leading to the sparkling heart of downtown. The full blue moon floats above in a web of stars.

"All my lovers were there with me." - The camera pans down to Nicholas' guitar case resting at his feet.

## CUT TO - JASON/FERRY/KALE:

"All my past and futures." - The boys sit on the curb. With a deep sigh, they start to look at each other and smile.

## CUT TO - CEMETERY:

"And we all went to heaven in a little row boat." - Ethan stands at Sarah's grave. Teary eyed, he mourns silently. Nicholas' note, with Sarah's name, catches his attention.

## BACK TO, CLOSE UP - NICHOLAS:

"There was nothing to fear, and nothing to doubt." - Nicholas reflects on his past, and the road ahead.

[1m:50s] - A wide shot of the inspiring view is seen. He dwarfs in comparison to the grandeur of the golden highway, and the brilliance of downtown under the shimmering night.

## BACK TO SCENE:

[Percussion Intro][1m:59s] - His grip on the metal rail tightens. An uncontrollable urge grows within him.

[Drum Fill][2m:09s] - Using his guitar case as a step, he starts to launch himself up.

Cautiously, he stands on the rail, and slowly brings himself erect. He closes his eyes tight, and spreads his arms.

TIME LAPSED:

"I jumped into the river." - Nicholas gently shifts his weight, and begins to fall down to the highway.

"Black-eyed angels swimming with me." - An overhead shot shows his flight, with the dangerously fast cars below. The yellow light of the oncoming lane flows into him, as the red light of the opposite lane flows out.

"A moon full of stars and astral cars. All the figures I used to see." - Nicholas' body gently falls against the canvas of the brilliant scenery. His eyes remain tightly shut.

CUT TO - NICHOLAS' DORM ROOM:

"All my lovers were there with me." - The room rests dormant and empty; the blue walls emphasized by the moon's light.

CUT TO - FERRY/JASON/KALE:

"All my past and futures." - The boys walk down the dark campus streets. As they walk away from the camera, Jason puts his arms around Kale and Ferry's shoulders. He releases a puff of smoke into the air.

CUT TO - CEMETERY:

"And we all went to heaven in a little row boat." - Ethan picks up the note. He looks at Sarah's name, and feels it with his fingertips, fondly, before opening it.

BACK TO, CLOSE UP - NICHOLAS:

"There was nothing to fear, and nothing to doubt." - Nicholas' eyes open. He finds himself standing safely upon the rail, and overwhelmed by the inspiring view.

CUT TO - CEMETERY:

"There was nothing to fear, and nothing to doubt." - Ethan reads the note. The message, "There was nothing to fear, and nothing to doubt.", is seen. Ethan is perplexed.

BACK TO - NICHOLAS:

"There was nothing to fear, and nothing to doubt." - Nicholas reflects as he focuses on the road ahead.

[Outro][3m:56s] - He slowly starts to look below. He gently gets off the rail, steps onto his guitar case, and down to the sidewalk. He picks up his luggage. Against a wide shot of the bridge and landscape, Nicholas walks away. He walks to the other end, and into the darkness.

FADE TO BLACK:

**"Pyramid Song" ENDS.**

EXT. DOWNTOWN - MORNING

**"No Surprises" PLAYS.**

[NOTE: ALL Characters and ambiences are inaudible.]

[Intro][0m:00s] - Various shots of morning downtown are seen; lights and displays that "blink" to the melody of the guitar intro [i.e. car indicators, walk signs, neon signs, etc.]

INT. NICHOLAS' DOWNTOWN APARTMENT - SIX MONTHS LATER

CLOSE UP - NICHOLAS:

[0m:11s] - With a deep breath, Nicholas pops open his eyes as he awakes from rest. ["Six Months Later", appears on the bottom of the screen].

Slowly, Nicholas' sense of reality starts to settle in. The expression on his face is of neither sadness nor jubilation; there's something different, something unfamiliar.

BACK TO SCENE:

The scene pans out to reveal Nicholas' home, which is smaller than his previous. The only furniture is his bed, and a table covered under scores of music. The hardwood floor is of a dingy deteriorating dark brown, and is covered by discarded clothes. The brilliant yellow sun pours through the windows.

CLOSE SHOT - NICHOLAS:

Nicholas' feet swing off his bed and onto the floor.

"A heart that's full up like a landfill." - [NOTE: All lines of Nicholas singing are done directly to the camera].

NICHOLAS

A heart that's full up like a landfill.

MATCH CUT TO - NICHOLAS' WORK PLACE:

"A job that slowly kills you." - Nicholas stands behind the stove of a fast food chain. In full uniform, he is seen flipping burger patties.

NICHOLAS

A job that slowly kills you.

MATCH CUT TO - PARK, NIGHT:

"Bruises that won't heal." - Nicholas lies on the grass in the middle of a park. As he looks up into the stars above, he plays his guitar. Tears form, and roll down his face.

NICHOLAS  
Bruises that won't heal.

CUT TO - DOWNTOWN, DAY:

"You look so tired-unhappy. Bring down the government. They don't, they don't speak for us." - [NOTE: The scene involves a close shot of Nicholas, while featuring insets of Kale, Jason, and Ferry.]

MAIN FRAME - The camera follows in front of Nicholas as he walks through downtown crowds; a guitar is slung behind him.

NICHOLAS (cont'd)  
You look so tired-unhappy. Bring down the government. They don't, they don't speak for us.

He turns around a corner, and out of frame.

INSET(S) A/B: Having graduated, Kale and Jason work in office cubicles wearing dress-shirts and ties. With piles of work in front of them, neither seem happy.

INSET C: Ferry still remains at school. Stressed from homework, he studies in his dorm with stacks of textbooks.

CUT TO - VARIOUS:

"I'll take a quiet life, a handshake of carbon monoxide."  
[lm:14s] - [NOTE: The scene collapses into three frames.]

FRAME(S) A/B: Jason and Kale are seen growing restless while working in their respective cubicles. The boys are quick to sign off as the clock strikes four.

FRAME C: Ferry, frustrated with homework, looks behind him at a guitar leaning against a wall [a box marked "beginner pack" lays next to it]. Nervously, Ferry gets up to don the guitar.

"With no alarms, and no surprises. No alarms, and no surprises. No alarms, and no surprises." - [NOTE: The screen collapses into two frames.]

FRAME A: Two beers are seen held up to each other. As the camera pans out, we see Kale and Jason seated at a bar. They kick back their drinks and engage in cheerful conversation.

FRAME B: Ferry stands with his guitar in front of a dorm room door. Mei opens it, and Ferry nervously starts playing a song. Curious students poke their heads out of their rooms. Mei, steeped with embarrassment, soon closes the door. She leans against it, blushing from flattery. Feeling rejected, Ferry is seen walking away down the hall.

CUT TO - VARIOUS, NIGHT:

"Silent, silence." - One by one, Ferry, Jason, and Kale are seen turning off their bedside lamps, laying their heads onto a pillow, and falling asleep.

CUT TO - NICHOLAS' APARTMENT, LATE NIGHT:

"This is my final fit. My final bellyache." - Nicholas sits at his table, with a note-pad in front of him, and a guitar on his lap. Only a dim lamp provides light as he composes a song [with the title "Sarah"].

NICHOLAS  
This is my final fit. My final bellyache.

Nicholas puts the pen down and gets ready to play.

MATCH CUT TO - NICHOLAS' APARTMENT, MORNING:

"With no alarms, and no surprises. No alarms, and no surprises. No alarms, and no surprises, please." - As he strums and sings, the scene suddenly transitions into a morning setting (suggesting he has been working through the night). Droopy and tired eyes appear on his face as the morning sun pours through the window.

NICHOLAS (cont'd)  
With no alarms, and no surprises.  
No alarms, and no surprises. No  
alarms, and no surprises, please.

While he sings, the camera pans out of the room. The landlord bangs furiously on the door, upset from the disturbance. The camera continues to pan out to a beautiful downtown morning.

CUT TO - DOWNTOWN, MIDDAY:

[Interlude][2m:38s] - Various shots over the skyscrapers, glistening under a clear blue sky, are seen.

[2m:50s] - The camera returns to street level, where throngs of business men/women, shoppers, and tourists, flock. The camera cuts through the crowd [to the rhythm of the song] to reach the side of a building.

CLOSE UP - NICHOLAS:

"Such a pretty house, and such a pretty garden." - A close up of Nicholas is seen as he plays his guitar on the sidewalk.

NICHOLAS  
Such a pretty house, and such a pretty garden.

"No alarms, and no surprises. No alarms, and no surprises. No alarms, and no surprises-- (Get me outta here)" - As the backup vocals begin, an ELDERLY HOMELESS MAN, playing a guitar and singing, is seen sitting next to Nicholas.

NICHOLAS	ELDERLY HOMELESS MAN
No alarms, and no surprises.	Get me outta here. Get me
No alarms, and no surprises.	outta here. Get me outta
No alarms, and no surprises--	here.

" -please." [3m:27s] - Loose change is seen thrown into Nicholas' open guitar case.

CLOSE UP - NICHOLAS:

He looks down at the loose change. Slowly, the unfamiliar feeling growing inside him starts to make sense. He looks up. Towering skyscrapers surround him as the clear blue sky allows the radiant yellow sun to beat down upon his face. Nicholas closes his eyes, takes a deep breath, and smiles as he enjoys the feeling.

FADE TO BLACK:

**"No Surprises" ENDS.**

**"Paranoid Android" PLAYS.**

"TH/E EN\_D" appears on-screen after the four-count.

[CLOSING CREDITS ROLL]

The art style for the credits (during "Paranoid Android") is influenced by Stanley Donwood's work on "In Rainbows".

[Interlude][3m:37s] - The credits end temporarily. A silhouette of a single raindrop is seen falling. It changes into various vibrant colors as it ripples through the air.

"Rain down on me (etc.)" [4m:07s] - The raindrop lands upon the shoulder of a silhouette man. Soon, a downpour of rain falls upon a five member band as they perform the song.

[CLOSING CREDITS RESUME]

**"Paranoid Android" ENDS.**

**"Motion Picture Soundtrack" PLAYS.**

[0m:00s - 1m:39s] - The scene fades, and the colorful text of the credits gradually fades to white.

FADE IN:

EXT. STAGE, THUNDERBIRD STADIUM - NIGHT

[Intro Harp][1m:39s] - A dark and blurry view of a concert at Thunderbird stadium fades in. Seen from the stage, a sea of excited fans is faintly discernible. Intermittently, camera flashes can be seen from various corners of the crowd.

Several dark figures soon take their place on stage. The crowd goes into a frenzy, and camera flashes erupt to an almost blinding degree.

[CLOSING CREDITS END]

FADE TO BLACK:

EPILOGUE:

[Long Silent Pause][3m:15s] - The screen remains black.

At the bottom of the frame, a small hatch opens, emitting white light. After a figure climbs out, it closes once more and restores darkness to the scene.

Footsteps across a wooden floor are heard.

A small lamp light is turned on and the close up of an aged Nicholas [late 40's] is seen. Surrounded by cardboard boxes and old junk, the scene is revealed to be the attic of his home. He rummages through boxes to pull out an old beaten-up guitar case covered by various travel stamps. He lays it on the ground and kneels before it. An old framed picture of a younger Nicholas, Kale, Ferry, and Jason, in their university days, is seen off to the side.

TIME LAPSE:

[Cascading Harp Outro][4m:18s] - Nicholas carefully opens the case. He gently lifts his old guitar and holds it in front of him. He smiles proudly from the memories it brings.

**"Motion Picture Soundtrack" ENDS.**

BACK TO SCENE:

He gently lays the guitar down next to him and opens the small accessory compartment of the case. He pulls out a small square white card; the picture of Sarah he had carried for so many years. Yet deteriorated even further with age, faint scribbles are seen etched in the back. They read: "Happy Grad! Don't forget me when you're famous! :) - Sarah"

He turns the card over to study the picture once more. Creases scar the slowly fading portrait of his dear friend.

NICHOLAS  
With all my heart, I couldn't.

**"Reckoner (Reversed)" PLAYS.**

He holds the picture adoringly in front of him. He stares into it and reflects.

CLOSE SHOT - SARAH'S PICTURE:

As the song plays, the scars and deterioration of the picture slowly reverse in age.

CUT TO - VARIOUS:

Footage of the movie's various musical sequences starts to play in reverse, in their reverse order [ e.g. "No Surprises" followed by "Pyramid Song", etc.]

The scenes jump through key moments to accentuate the track.

E.g.:

[Vocals begin][0m:48s] - Nicholas getting onto the steel railings of the bridge (in reverse), closing his eyes and spreading his arms to the view of downtown.

[Interlude][1m:31s] - ["Climbing Up the Walls", "Mk1", "House of Cards", "Nude" etc.]

[2m:27s] - Sarah and Nicholas at the concert. Their lips fall back together (reversed). "Like Spinning Plates", with the flashing and pulsing lights, follows.

The piece continues to revisit key moments, in reverse. As it nears the end, it leaves us where Nicholas sees Sarah for the first time in the story; at the Reboot Cafe, and the exact moment where "Reckoner" started to play.

INT. REBOOT CAFE LOUNGE, NOON - MANY YEARS AGO

**"Reckoner (Reversed)" ENDS.**

As the obstructing students part, they reveal Sarah; a beautiful, dirty blonde, blue eyed, Italian girl quietly studying a textbook. Nicholas finds himself speechless.

JASON  
Uh, what is she doing here?

KALE  
Told ya we shoulda left.

Nicholas continues looking at Sarah, stunned.

FERRY  
Someone want to fill me in? Or what?

JASON  
Nothing dude. Just forget it.

Without explanation, Nicholas gets up out of his seat and begins to walk towards Sarah.

JASON (cont'd)  
Nick?

FERRY  
Where's he going?

He pays no attention. He notices nothing else but Sarah.

Upon reaching her, he remains speechless. Sarah, noticing a figure standing in front of her, raises her head. To her surprise, she finds her long lost friend.

SARAH  
Nicholas!?

Nicholas steps forward and embraces her tightly.

NICHOLAS  
I've missed you so much.

Nicholas steps back to find Sarah speechless.

SARAH  
(smiles, dumbfounded)  
Hi.

NICHOLAS  
(smiles, relieved)  
Hi.

FADE TO BLACK:

"in/Rai\_nbows" appears.

THE END