

Entanglement  
by  
Jason Filiatrault

April 6, 2015

Resonance Films

En.tangle.ment:

1. The state of being entangled.
2. A difficult or complicated relationship.
3. Scientific phenomenon that occurs when two particles are fundamentally connected so that the state of one cannot be described without the other.

FADE IN:

**EXT. BEN'S APARTMENT BUILDING - 5 MONTHS AGO - DAY**

A small car sits outside a two-storey apartment building.

The driver-side door of the car is open, engine running - but no one can be seen. At the back of the car, a garden hose has been awkwardly duct-taped to the tailpipe of the car.

The hose runs from the back of the car, up the side of the building, and into a second-storey window - through which BEN LEVIN (30) can be seen, wearing a black suit, working away at a typewriter. Ben is thin and nearly handsome.

BEN (VO)

To whom it may concern. Regarding  
my suicide.

**INT. BEN'S APARTMENT - DAY**

Inside the window by the desk, the garden hose hangs down on the desk - car exhaust pouring in, filling the room.

BEN (VO)

If you were hurt by this decision,  
I'm sorry. Please understand...

(beat)

It's not you, it's me.

Ben sits at a desk inside, typing his letter. The letter carries on for a couple paragraphs - the last words he types are "JUST LET GO". Ben looks at them as if reading them for the first time.

And then, without warning, the garden hose WHIPS OUT THE WINDOW, smashing into stuff on the desk, before zipping outside. Smog swirls in the air behind it.

Ben stands quickly, and looks out the window - just in time to see someone stealing his car. The hose trailing behind it down the street, scaring people. Ben sighs, defeated.

**INT. BEN'S APARTMENT - DAY**

Ben cleans up his desk. He picks up a FRAMED PHOTO which was hit by the garden hose. It shows BEN and a WOMAN NAMED CLAIRE on their wedding day. The frame is cracked over Claire - the glass broken like a spider-web obscuring her face completely.

**INT. BEN'S APARTMENT - MOMENTS LATER**

Ben signs his letter and puts it in an envelope. He seals the envelope and writes on the front... "MY SUICIED NOTE"

He looks at it, crosses out the misspelled word, doesn't like the messy fix, and then starts to open the envelope. But, while reopening the envelope, Ben tears through the note.

**INT. BEN'S BEDROOM - DAY**

Ben stands in front of his dresser with a dozen or so pill bottles arrayed in front of him. He dumps them out in turn and collects about five actual pills and two gummy bears.

Ben frowns at the collection and then eats a gummy bear.

**INT. BEN'S APARTMENT - DAY**

An extension cord is plugged into a kitchen outlet.

Ben, still in his suit, pushes down on the switch of an electric toaster - which is plugged into the extension cord.

He carries the toaster, cord trailing behind, down the hall and into the bathroom - where the BATHTUB is filling with water. Ben almost makes it, but then realizes that the cord isn't long enough.

He tugs at it - and the cord goes slack - unplugging. BREAD POPS UP out of the now deactivated toaster - the default switch sending it up with no power.

Ben frowns and takes the toast, biting it.

**INT. BEN'S KITCHEN - DAY**

Ben roots through drawers, eventually finding a Swiss Army Knife. He pulls it out, and checks to see that it's sharp.

BEN

Ow! Damn it!

Ben sucks on a cut finger, oddly put off by the pain. He looks at the knife, blaming it. He looks to his wrist and starts taking off a wristwatch.

**INT. BEN'S BATHROOM - DAY**

Ben lowers himself into the tub with his wrists bleeding. His poorly taped and repaired suicide note sits on the counter.

Ben sinks under water and stares at the ceiling, waiting.

And then, after a moment, THE DOOR-BUZZER RINGS. Ben resurfaces, annoyed, and looks down the hall. It RINGS AGAIN. A thought creeps up on Ben. It RINGS AGAIN.

Ben gets up out of the tub, wrists bleeding.

**INT. BEN'S APARTMENT - CONTINUOUS**

Ben heads through his apartment, leaving a wet and bloody trail. He unlocks his door and heads into the hall beyond.

**INT. BEN'S APARTMENT BUILDING - DAY**

Ben walks down to the street-level door - soaking wet. He opens the door and finds a DELIVERY GUY named JOEL (30's).

JOEL

Ben Levin?

He holds up an envelope and a clip-board and a pen. Ben takes the pen and signs - blood and water drip over the page.

JOEL (CONT'D)

Hey, are you okay, man?

Ben considers the question for a moment.

BEN

I've been worse.

Ben takes the envelope and shuts the door.

**EXT. BEN'S APARTMENT BUILDING - DAY**

Joel stands outside with a cell-phone, dialling 911. He sees a row of buzzers on the building and starts pressing buttons.

**INT. BEN'S APARTMENT BUILDING - DAY**

Inside on the stairs, Ben opens the envelope and pulls out pages and pages of papers... The papers reveal themselves to be DIVORCE PAPERS. Ben looks them over and bleeds.

Joel keeps POUNDING ON THE DOOR from outside, but all Ben can hear is the slowing beat of his heart as it keeps breaking.

Ben sighs and looks over the divorce papers as he fades.

FADE TO BLACK:

**INT. DOCTOR LAYTON'S OFFICE - DAY**

Ben lays on the floor in his psychologist's office. He lifts up his smart phone and looks at the display.

The display on Ben's phone reads: SIX MONTHS LATER.

In a chair nearby, DR. JILL LAYTON (35), a sympathetic - possibly insecure - doctor, talks to him.

LAYTON

Can you tell me how you're feeling?

Ben looks over. He is wearing a t-shirt which reads, "MAYBE IF THIS SHIRT IS WITTY ENOUGH SOMEONE WILL FINALLY LOVE ME."

BEN

That's kind of a personal question.

He looks over, smiling. She frowns, writes a note.

LAYTON

I know you think you're being funny, but you're just not.

BEN

Fine. Well maybe I'm sick of you treating me like a toddler.

LAYTON

You're the one who requested a child psychologist. You've seen my puppet.

Seen in its entirety, Layton's office is clearly meant for kids - toys, books, dolls - and Layton wearing a bear-puppet.

BEN

I thought it would be more fun.

LAYTON

Or maybe you're avoiding something.

Layton makes the puppet nod its head slowly. Ben sits up on the floor. He leans against a sofa.

BEN

What do you want me to say? I tried to kill myself, but now I'm better.

(then)

I'm getting better.

LAYTON

What makes you say that?

BEN

Because I'm working on stuff, okay? I started looking through my past: my parents divorce, being an only child, meeting Claire, marrying Claire, Claire... leaving. I'm laying it all out. I even went to a craft-supply store. I got yarn and thumb tacks.

LAYTON

And why are you doing this?

BEN

Because I need some control. I want to know where my life went wrong.

Layton starts writing on a prescription pad.

LAYTON

And what makes you think your life has gone wrong?

Ben stares at her and holds up both his wrists, showing the grim scars that mark his suicide attempt. Layton holds out a prescription. Ben looks it over.

LAYTON (CONT'D)

Ben, can I ask you a question? Do you like yourself?

BEN

You mean, as a friend? Or...

Ben mimes the finger through hole that means sex. Layton watches, unamused. A TIMER GOES OFF.

**INT. LAYTON'S WAITING ROOM - DAY**

The door to Layton's office opens and Ben finds A SNOTTY GIRL named ALEXA BALES (7) looking up at him.

ALEXA

You're in my hour, Levin.

LAYTON

Alright, let's just calm down--

BEN

Shut up, Alexa. How's your bully?

ALEXA

I don't know, how's the guy who had sex with your wife?

BEN

Who told you about that?

Ben looks at Layton, who looks anywhere else.

BEN (CONT'D)

She's like, three years old.

Alexa frowns, offended.

**EXT. DOCTOR LAYTON'S BUILDING - DAY**

Ben comes out of Layton's building (a small professional building, barely noticeable) and unlocks a purple ladies bike from a street sign.

Ben gets on the bike and rides away down the sidewalk.

**INT. PHARMACY - DAY**

Ben lurks in the pharmacy waiting for his prescription.

He watches a WOMAN (HANNA) trying on make-up samples to such a degree that she's basically stealing makeup. The woman is attractive - like a bonfire, and dresses like the singer in a just okay band. She smiles at Ben and he moves away.

**INT. PHARMACY - MOMENTS LATER**

Ben stands in the magazine aisle reading about hunting.

HANNA (OS)

Do you really think that?

Ben lowers his magazine, and finds the make-up stealer. She points to his shirt and reads the slogan on it aloud.

HANNA

"Maybe if this shirt is witty enough someone will finally love me." You think that?

BEN

The shirt thinks it. It's supposed to be funny.

HANNA

I think you believe it. It's like an autobiography. The story of--

The PHARMACIST looks down the aisle toward them.

PHARMACIST

Ben Levin?

Ben looks back, and walks to the counter. The woman follows. At the pharmacist's counter, Ben receives a little white paper bag. The pharmacist looks her computer over.

PHARMACIST (CONT'D)

You don't get migraines, do you?

BEN

No. No Imitrex, no Migard - I know.



Ben takes the pills and turns, catching the woman's look.

BEN (CONT'D)  
(lying)  
It's for a skin condition.

HANNA  
Yeah, I've got that same condition.  
It's a real bitch around the  
holidays. Do you want my number?

Ben looks around as if this might all be a trap.

HANNA (CONT'D)  
Guy in a shirt like that needs all  
the numbers he can get. Paper?

Ben fumbles in his pockets and pulls something paper out.  
It's a twenty dollar bill. She grabs a purple marker off a  
rack, bites the cap off, and writes her number.

BEN  
You have really messy writing.

HANNA  
Tough shit. You should call me.

Ben takes the bill and watches her go. As she leaves, the  
metal-detector GOES OFF WITH A LOUD ALARM. The cashier  
doesn't get paid enough to care. Outside, the woman RUNS.

**INT. PHARMACY CASHIER - MOMENTS LATER**

At the cash register, Ben's drugs are rung up.

CASHIER  
Cash or credit?

Ben looks outside and then at the bill with the woman's  
number. He hands the bill over - spending the phone number.

BEN  
Cash.

Ben watches the twenty with the woman's number go in the  
register and out of his life.

**EXT. BEN'S APARTMENT BUILDING - NIGHT**

Ben rides back home on his purple ladies bike. He gets off  
and locks it up.

**INT. BEN'S APARTMENT BUILDING - NIGHT**

Ben comes up to the second floor of his building and heads for his door... which he finds open. This stops him cold.

After a moment of indecision, Ben takes off a shoe and holds it as a weapon - nudging the door open slowly and silently.

**INT. BEN'S APARTMENT - CONTINUOUS**

Ben moves inside, shoe held tight. He moves down the hall...

**INT. BEN'S LIVING ROOM - CONTINUOUS**

Ben sneaks through his living room. He raises the shoe.

TABBY (OS)

Don't be mad. I got bored.

Ben YELLS and drops the shoe as TABBY BROOKS (27) a precise and curiously pristine young woman emerges behind him.

BEN

Tabby? Are you-- What the hell are you doing in my apartment?

Tabby is pleasant and attractive, like a collectible action figure still in the box. She jingles keys from her hand.

TABBY

I was cleaning. It's called being a good neighbour. You're welcome.

Ben looks around. His apartment is disturbingly tidy. Pens lined up, book organized. His remotes are in order of size. There is a symmetry to things that feels uncomfortable.

BEN

Last time you threw out my plants.

TABBY

Uh, yeah. They were dying.

BEN

We're all dying.

Tabby finds a pile of mail on Ben's desk. A bill, a letter from his health insurance, an opened letter from the city planning department saying Ben's medical leave was approved.

BEN (CONT'D)

I think you should give me back my spare keys.

TABBY  
Well, I disagree.

He heads to his bedroom, leaving the door open.

**INT. BEN'S BEDROOM - CONTINUOUS**

In the bedroom, Ben opens his bag from the pharmacy. Tabby calls to him from the other room.

TABBY (OS)  
How was therapy?

BEN  
I'd rather not talk about it.

TABBY (OS)  
You should try yoga. I heard it gets rid of tension.

Ben opens the pill-bottle of anti-depressants.

**INT. BEN'S LIVING ROOM - NIGHT**

Tabby moves around Ben's apartment. On one wall of Ben's living room, a grid has been taped up, with a sort of giant spreadsheet laid out with note-cards and thumbtacks.

BEN (OS)  
I like my tension. Tension is what keeps bridges from falling down.

The wall is a timeline of Ben's life. Being born, swimming lessons, school, his parents divorce, the time he made the basketball team but didn't show up, marriage, divorce... his suicide attempt.

TABBY  
You're not a bridge.

**INT. BEN'S BEDROOM - NIGHT**

Ben takes a couple of the pills. Looks at them closely.

**INT. BEN'S LIVING ROOM - CONTINUOUS**

Tabby looks over Ben's timeline. Every card has multiple strands of RED YARN linking it to some other cards. A web of connections. A tangled loom. Tabby doesn't like it.

TABBY  
What is this? I hate it.

Ben comes back and looks at the wall with her.

BEN

It's my life. I laid it all out in order... but I still can't figure out where things went wrong.

TABBY

Can I just--

Tabby tries to move a few things, organize it.

BEN

No. leave my life alone.

TABBY

It's a mess.

BEN

I know.

(carrying on)

I've been reading, about parallel universes and quantum physics...

He grabs a couple books off a shelf hands them to Tabby, who doesn't care to look at them.

BEN (CONT'D)

(off the books)

It's all in there. How every choice we make creates a thousand possible universes, uncollapsed waveforms branching and splitting like a spider-web across the universe.

Tabby puts the books back on the shelf. Then starts organizing the shelf.

TABBY

Sounds like Back to the Future Two.

Ben gets up and grabs a marker off the table and draws a STRAIGHT LINE on the wall, parallel to the floor.

BEN

Exactly! Let's say this was supposed to be my life. Quiet, peaceful, serene. And then something happened... here.

Tabby watches Ben drawing on the wall, disturbed.

Ben draws a circle on the line, and then a divergent line off at an angle - which then creates a new line underneath the first. An alternate timeline...

BEN (CONT'D)  
And from then on I'm living in an  
alternate reality, where everything  
is shit - and there's no way back.

Ben looks at the circle he drew... the divergence.

BEN (CONT'D)  
I just have to find out what  
happened... and try to fix it.

TABBY  
That's permanent marker, you know.  
That's not coming out.

Ben frowns and looks to the wall. He rubs at the lines.

BEN  
I want answers. I'm sick of waiting  
for the other shoe to drop.

Ben looks to where he dropped a shoe earlier. He turns back.

BEN (CONT'D)  
Sorry. Why are you here?

TABBY  
I'm here because I don't want to  
find you bleeding all over the hall  
again. It's gross, and I'm worried

BEN  
I'm not your responsibility.

Tabby looks away, inhales and looks back.

TABBY  
I should go. I have to work early.  
(leaving)  
Get some sleep.

Tabby leaves and Ben looks back at his graffiti, unnerved.

#### **INT. BEN'S APARTMENT - MORNING**

A shatter of morning light. Ben's iPhone STARTS RINGING. The  
phone is on the coffee table and the display reads, "DAD".

Ben's bedroom door opens and Ben emerges in pyjamas. He picks  
up the phone. The time says 5:00 AM

BEN

Hello?

(beat)

I'm his son. Who is this?

He listens briefly, and then DROPS THE PHONE.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - MORNING**

In a department store display window, Tabby is at work, where she sets up clothing displays with mannequins and props.

The display is a recreation of Ben finding Tabby in his apartment - but stylized and artificial - and with nicer clothes. Her work is perfectly precise.

After a moment, Ben pulls up on his ladies bike and BANGS on the window, very out of breath.

TABBY

(through the glass)

Ben? What's going on?

BEN

Can you drive me to the hospital?

Tabby looks out, momentarily confused.

TABBY

(through the glass)

Can it wait?

Ben catches the rest of his breath.

BEN

I think my father's dead.

**INT. HOSPITAL CORRIDOR - DAY**

A HOSPITAL GURNEY is pushed down the corridor with Ben following along. A DOCTOR is looking over a chart and talking to an orderly.

DOCTOR CHANG

Check the O.R. and get me Shacker.

I want to rush this blood work.

They stop at the elevator. A HEART MONITOR ATTACHED TO THE GURNEY beeps as GREEN LINES trace across it. Ben looks at it and back to his dad.

BEN

What the hell is going on?

DOCTOR CHANG  
Your father had a heart attack, but  
we think he'll be okay. Probably.

BEN  
Probably?

He look to the orderly who crosses his fingers and smiles.  
On the gurney, Ben's dad, NORM LEVIN (65), stirs.

NORM  
Ben... Benny, is that you?

BEN  
Dad! Dad I'm here.

The heart-monitor BEEPS a little faster. The GREEN LINES  
trace a few beats.

NORM  
Ben... you always had so much  
potential.

BEN  
Thanks Dad.

NORM  
So much wasted potential.

Norm coughs. The heart-monitor BEEPS.

NORM (CONT'D)  
Ben, you have to tell your  
sister... that she's adopted.

BEN  
Dad. I'm an only child.  
(to the Doctor)  
What drugs did you give him?

DOCTOR CHANG  
Oh, we haven't given him any drugs.

Ben nods, and then--

BEN  
Shouldn't you? I mean, he's having  
a heart attack.

DOCTOR CHANG  
It's just a little one.

NORM  
Ben! You have to tell your sister!

BEN

Dad, I don't have a sister. You're just maybe dying. Probably not.

Suddenly Norm's eyes FLASH OPEN. He grabs Ben and yanks him down. Face to face, Ben is very uncomfortable.

BEN (CONT'D)

Okay, too close.

NORM

Ben. Before you were born. Your mother and me, we adopted a baby--

BEN

Wait, for serious?

NORM

And after the adoption went through your mother found out she was pregnant. So we had to give back the freebie, and we had you.

Ben lets this sink in a moment, the implications sinking in.

BEN

Are you sure?

NORM

Of course I'm sure! I held her in my arms. She was cuter than you.

BEN

Okay, now you're talking crazy.

Norm lets go of Ben as the elevator arrives.

NORM

Your sister. She's out there.

Ben looks at the heart-monitor. The GREEN LINES slow, and then draw ONE STRAIGHT LINE across, and ONE DIVERGENT LINE... replicating Ben's 'Back To The Future 2' diagram. He stares.

NORM (CONT'D)

She's out there.

The Doctor and the orderly push Norm into the elevator. The doctor looks back at Ben.



DOCTOR CHANG

It's okay, if I had a nickel for every deathbed confession I've heard, I wouldn't need to be a stupid heart surgeon.

Ben looks at him.

BEN

Just fix him.

Norman sits up suddenly with a gasp.

NORM

And tell my son... that he's very disappointing.

BEN

Don't worry. He knows.

Norman lays down. The doctor gives Ben a thumbs up and the elevator doors close. Tabby shows up with a cup of coffee from a vending machine.

TABBY

What did I miss?

**INT. TABBY'S CAR - DAY**

Ben rides in the passenger seat of Tabby's car. Like everything in Tabby's life - the car is very organized.

BEN

It all makes sense! They were married for, like, 7 years before I was born. Probably thought they'd never have children! Of course they adopted one.

TABBY

Maybe you should focus on your dad.

BEN

This is like his sixth heart attack. He just does it for attention.

TABBY

But why does it matter?. So they adopted a girl and gave her back. What does it have to do with you?

BEN

I almost had a sister! Every day of my life would have been different. She could have taught me to talk to girls, and cool dance moves...

TABBY

You hate dancing. It's one of the five things we have in common.

BEN

I could have learned a trade and I'd have a kid and a house and some wife who likes showing cleavage!

Tabby glances at her own chest.

BEN (CONT'D)

And the thing of it is, she's still out there, living this completely different life with different parents and I have another life...

(and then a thought)

And I could find her! Holy shit. I could find her and see what she's like. See what I would've been like! I could have a sister.

They stop at a red light and Tabby looks over, seriously.

TABBY

Why can't you just leave things the way they are?

Ben looks out at the road. A SMALL BOY IN A RED CAPE with a toy sword stands on a bus bench fighting the air. He looks right at Ben with deep, soulful eyes, and blows a raspberry.

BEN

Because I don't fit in here anymore.

They start driving again. Tabby sighs. She considers and nods to herself.

TABBY

Alright. Fine. I'll help you.

BEN

You will? Really?

TABBY

I'm your friend. And if this is what you need, then the least I can do is tag along and make sure you don't get hurt.

(beat)

So how do we find her?

BEN

Same way I found stuff when I was a kid. We go ask my mother.

Tabby turns around a corner. Ben looks at her.

BEN (CONT'D)

This means a lot to me, Tab.

TABBY

Just promise me things won't get weird.

BEN

I promise. Nothing weird.

**EXT. BETTY'S HOME - DAY**

Tabby's car is parked outside Ben's childhood home. Tabby sits inside it, trying to get the side mirrors even.

**INT. BETTY'S HOME - DAY**

Ben's mother, BETTY LEVIN stands in front of an easel painting a water colour. A documentary about jellyfish plays silently on the television.

BETTY

Well of course we applied for an adoption. Heck, from what the doctors said, my uterus was pretty much a death trap.

Betty makes her hands mime a death trap vagina.

BETTY (CONT'D)

And I wasn't getting any younger, so it just made sense.

BEN

And then what?

Several amateur water colours hang on the walls.

BETTY

Found out I was up the duff on the same day they brought the baby. But they don't let you adopt if you're knocked up.

BEN

So, if you'd managed to get her home, or not find out you were pregnant for a couple hours...

BETTY

You would've had a sister. Even had a name picked out. Woulda been "Wendy", after your grandma.

Betty pulls a framed photo off the wall and hands it to Ben. The picture shows Betty and Norm when they were in their 20's. They are holding A BABY with a PURPLE STUFFED BUNNY.

BEN

I thought this was a picture of me.

Ben looks the photo over in wonder.

BEN (CONT'D)

What happened to the baby?

BETTY

Beats me. They probably sent her off to some other family.

BEN

So she's still out there. With a whole other life. And she doesn't even know about me. She doesn't know who she is.

BETTY

Benny, what's this all about?

Ben looks back, returning to his point.

BEN

I want to find this girl and see how she turned out.

BETTY

I don't know, it's never good to mess around in someone's past.

BEN

It's my past. That's the point.

BETTY

Well she's long gone, and all the files are locked up at the adoption agency, so forget it. You don't always have to solve mysteries.

BEN

Of course you do! That's why they're called mysteries.

Ben heads for the door, and then stops - looking back.

BEN (CONT'D)

Oh, and you should probably call Dad. He almost died this morning.

BETTY

Again?

**EXT. BETTY'S HOME - NIGHT**

Ben walks down toward Tabby's car with grim determination. He gets in, waking her up.

**EXT. TABBY'S CAR - NIGHT**

Tabby pushes her glasses up and looks over. The car starts up and drives off into the darkness.

TABBY

How did it go?

Ben holds up the old photograph of the baby and his parents.

BEN

Great. I have to go break into an adoption agency tomorrow and steal some files.

The car slams on its brakes. Tabby takes a breath and then punches Ben in the shoulder.

TABBY

We are not breaking the law.

BEN

Ow! Why are you so strong?

**INT. HALL OF RECORDS - DAY**

Inside the civic records office. After standing in line for, probably, ever, Ben and Tabby get near the counter. Tabby is dressed very professional.

BEN

This is a waste of time. He's not gonna help us.

TABBY

Well it can't hurt to ask.

The person ahead of them leaves and they step to the CLERK.

CLERK

Yes, what do you want?

BEN

Hi, sorry, we need adoption records for a girl, who was adopted... like, thirty years ago? And we don't know her name, but we do know the name of the people who didn't adopt her.

The clerk stares at them both coldly. Ben thinks.

BEN (CONT'D)

Shit. We have no idea what we're looking for, do we?

TABBY

You have a picture.

Ben remembers and pulls out the photo from his mom. The clerk is unimpressed.

BEN

My parents had to give back an adopted baby because they found out they were pregnant with me. Now, I'm trying to find the girl so I can see what my life would have been like if I had sister.

CLERK

You want me to hand over the adoption records for a stranger because you're having some kind of emotional crisis.

Ben looks looks at Tabby, who concede the point.

TABBY

Basically, yes. It's a quest.

Ben nods, liking the comparison.

CLERK

Okay, there is literally no chance of that happening.

BEN

What if I gave you fifty dollars?

CLERK

(beat)

I'll need your parents' names and the year of the adoption.

Ben slides over a piece of paper with his parents names and a year written on it. The clerk takes it and heads off to a back room. Ben quickly turns to Tabby.

BEN

Can I borrow fifty dollars?

TABBY

Seriously?

BEN

I'll be your best friend.

Tabby rolls her eyes and shoves a hand in her purse.

TABBY

You have to pay me back.

Tabby pulls out some cash.

BEN

I feel like you're taking a very narrow view of things.

Tabby holds back the money. Ben caves.

BEN (CONT'D)

Fine. I'll pay you back.

Tabby hands over the money as the clerk comes back. The clerk slaps a file folder on the counter.

CLERK

Here. I had to go to the archive.

Ben takes the folder and looks through it, there are names, numbers, lists... everything. Ben looks up, smiling.

BEN

I want you to know this means a lot. You're a good man.

Ben hands over Tabby's money. The clerk takes it.

CLERK

Not really. I hate these people.

A LARGE WOMAN walks past in pastel.

CLERK (CONT'D)

Especially her.

**INT. BEN'S APARTMENT - NIGHT**

The adoption folder is open on Ben's desk. Inside the folder, a name - HANNA WEATHERS - is written. Along with information, an old photo of a tiny infant is stapled to the page.

Next to the folder is an open phone book - through which Ben has been searching and finding Hanna Weather's address. It's CIRCLED IN RED. A map is unfolded next to the phone book showing the street that she lives on.

Ben walks in, half-dressed, and picks up the folder with the adoption record in it. He looks it over sets it on the desk.

**INT. BEN'S BEDROOM - NIGHT**

Ben goes through his closet and picks out a shirt. He puts on the shirt awkwardly over his head without unbuttoning it.

**INT. BEN'S BATHROOM - NIGHT**

Ben brushes his hair, looks at his face, examines himself in the mirror. The MIRROR BEN talks.

MIRROR BEN

You know this won't make you happy.

BEN

I know what I'm doing.

MIRROR BEN

You know what you're doing? You're wearing a button-down shirt inside out. You don't know shit.

Ben looks down and sees that the reflection is right. Ben opens the mirror. He takes out his pills and when he closes the mirror, there is no reflection at all.

**INT. BEN'S APARTMENT BUILDING - NIGHT**

Ben's apartment door opens, and Ben emerges - nervous, but eager. He locks the door and stops to settle himself. And then a SMALL MUFFLED SNEEZE grabs his attention.



He looks across to the apartment across the hall.

**INT. TABBY'S APARTMENT - NIGHT**

Inside her apartment, Tabby recovers from her sneeze and wipes at her peephole before looking back through it. The light from out in the hall shines off her face.

JOEL (OS)  
What are you doing?

Tabby freezes and looks back - to find JOEL (32) watching curiously. Joel is wearing a beige delivery uniform. He's the same DELIVERY GUY who found Ben bleeding.

TABBY  
I-- thought I heard something.

Tabby walks past Joel as he leans in and looks through the peephole. Whatever he sees isn't a surprise. He looks back.

JOEL  
What's Ben up to?

Tabby stands back in the apartment, surrounded by several MANNEQUINS in the living room. She brings her work home. The mannequins are all in perfect rows. All very identical.

TABBY  
He's trying to find a girl.

JOEL  
Good. That guy needs to get laid.

Everything in the apartment, from fridge magnets to books, is perfectly ordered. Tabby shakes her head.

TABBY  
He's not ready.

JOEL  
Well ready or not...

Joel walks toward her. He kisses her on the lips, their relationship written in that moment. She smiles just enough.

JOEL (CONT'D)  
You wanna watch something?

Tabby looks back to the door and then lets it go. She stands among her mannequins and then shakes her head.

TABBY  
I should probably get to work.

Tabby walks toward the bathroom. Joel watches for a moment and then looks to a piece of art on the wall near him. Joel moves the picture so it's crooked and then walks away.

**EXT. RIVER BRIDGE - NIGHT**

Ben rides his bike over a pedestrian bridge toward a residential area near his apartment. The bridge is well lit and spans a large river. Ben stops in the middle of it and looks out at the night and the water and takes a breath.

**EXT. JANUARY ROAD - NIGHT**

A nearly silent residential street.

Through the darkness, Ben Levin rides slowly and unsteadily along a row of cars. He passes by a BLONDE WOMAN.

He stops at a break in the cars and looks down at a piece of paper in his hand. The paper reads "42 JANUARY ROAD". Ben looks up to the house across from him... It's number 42.

Ben moves his bike over to the house and gets off it. He takes a breath and heads for the steps leading up to it, tucking the paper into his pocket. He looks at the house and decides to go for it. He takes two steps and then...

FLASH! A camera flash goes off behind him, freezing Ben. He turns around and ANOTHER ONE GOES OFF. Momentarily dazed, Ben rubs at his eyes, seeing a figure move in the dark...

HANNA

Can I help you?

**BEN'S P.O.V.**

Ben regains his vision and sees - to his shock - the WOMAN FROM THE PHARMACY walking towards him from across the street. Her name is HANNA WEATHERS (29). He stares.

HANNA (CONT'D)

I thought you were gonna call me.

**BACK TO SCENE**

Ben tries to gather himself.

BEN

What are you doing here? Do you live here?

HANNA

Have you been following me? Is that your deal? You just follow girls around? Are you a pervert? Is your dick hard?

BEN

What? No, my dick is... soft.

HANNA

What are you doing outside my house?

Ben looks back at the house and then to her. Shock.

BEN

You're... Hanna Weathers?

HANNA

That's right. And who are you?

Ben makes a calming gesture and slowly reaches out his hand.

BEN

Ben Levin. I wanted to meet you.

Hanna looks him over, still wary. She shakes his hand.

HANNA

You shake hands like a girl, you know that?

BEN

Yeah.

(beat)

Can we talk somewhere?

HANNA

That's ominous. You're a suddenly ominous person, Ben Levin. How did you find out where I live?

BEN

That's kind of what I want to talk to you about.

HANNA

Are you on drugs right now?

BEN

Just antidepressants and gummy vitamins. I'm not crazy.

HANNA

Are you sure about that?

Ben thinks in the quiet, trying to find something to say.

BEN

I'm on a quest. This is a quest.

HANNA

Alright then, let's go talk. You can buy me a hot dog.

Hanna walks off down the road. Ben watches.

BEN

Sorry, did you say hot dog?

HANNA

If you get to say quest, I can say hot dog.

**INT. HOT DOG RESTAURANT - NIGHT**

Inside a busy retro hot dog place, Hanna takes a bite of a hot dog covered in the works. She talks with her mouth full.

HANNA

So what did you want to talk about?

BEN

Okay... to begin with, what do you know about your parents?

HANNA

You're some kind of serial killer, aren't you? Is this a death wiener?

BEN

No, no, it's...

(beat)

My parents, they almost adopted a baby, did adopt one actually, but the same day they got her - my mom found out she was pregnant, so the agency took her back. And now I...

HANNA

You almost had a sister.

BEN

Exactly! And she might not even realize she was adopted.

HANNA

Or maybe she does. I always knew.

A WAITRESS arrives with a coffee pot.

WAITRESS

More coffee?

BEN

No, thanks.

HANNA

Yes please.

The waitress fills up Ben's cup and walks away. Ben frowns at her and slides the cup to Hanna.

HANNA (CONT'D)

So your parents give her up, and instead of being your sister, this chick goes off and lives some other life. Becomes someone completely different, but still...

BEN

Connected. So I tracked down her file, her name, her address. And I think I found her.

HANNA

So what's the question?

BEN

I think I just want to know if I should tell her. If it's worth it.

HANNA

I think if I was her, I'd wanna know that I almost had a brother. I'd want to know who he was and what he was like. I'd want the chance to look him in the eye.

Hanna looks Ben in the eye and smiles.

BEN

Yeah, that's what I thought.

(beat)

I'll be right back, okay? Don't go anywhere.

**INT. HOT DOG RESTAURANT BATHROOM - NIGHT**

Ben rushes into the bathroom, pulls out his cell phone and makes it dial Tabby's number. After a moment he speaks...

BEN

Tabby! I found her! She's here.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

Tabby is at work - in the display window of the store with a few mannequins. She is sitting in a chair adjusting a bra.

TABBY

Ben? What's she like?

INTERCUT WITH:

**INT. HOT DOG RESTAURANT BATHROOM - NIGHT**

Ben smiles.

BEN

She's different. Swears like a trucker and she's... disturbingly attractive. Like how you feel about Willem Dafoe.

TABBY

Are you sure it's the right girl?

BEN

Right girl, house, it's all right.

TABBY

Ben, she was almost your sister. Do not fall for this girl.

BEN

Obviously. That would be super gross. I'll talk to you later, okay? Don't wait up.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

Tabby looks at the phone, suddenly disappointed.

TABBY

Ben?

She looks up at a SCRUFFY HOBO watching through the window.

TABBY (CONT'D)

Do you mind? I'm having a moment.

**INT. HOT DOG RESTAURANT - NIGHT**

Ben comes back from the bathroom and finds the table unoccupied. Hanna is gone. He stops the waitress.

BEN

Did you see the woman I was with?

The waitress shakes her head. Ben looks around, and then heads out - leaving money by his half-eaten hot dog.

**EXT. TOURIST STREET - NIGHT**

Outside the hot dog place, Hanna puts a tube to her mouth and inhales. Ben comes out and watches her.

BEN

You shouldn't smoke you know.

HANNA

It's electric.

BEN

How is that better?

HANNA

I don't get cancer. Would you rather I got cancer?

BEN

I haven't decided yet.

Hanna smiles and walks on. The street is popular and crowded with tourists and locals.

HANNA

Have you ever heard of entanglement?

BEN

Like, friends with benefits?

HANNA

It's quantum physics. These special particles, they're created together and no matter where they go those particles are bonded, forever.

Up the road, a STREET PHOTOGRAPHER is snapping pics of couples as they walk along. Behind him, on his parked van, a wall of printed photos are clipped to a web of string waiting for people to buy them. Ben watches the man make a pitch.

HANNA (CONT'D)

I'm the girl, right?

(beat)

I'm not an idiot, okay? I mean, I'm dyslexic and I only read science fiction. But I got street smarts. You were almost my brother, but not.

BEN

So what do you think about that?

HANNA

I think there's a reason behind anything if you look hard enough. Us meeting, way our lives turned out? It's worth exploring, right?

(beat)

I've always wanted a brother.

She inhales on her fake cigarette. They've stopped by the photographer.

STREET PHOTOGRAPHER

Hey buddy.

Ben looks back.

STREET PHOTOGRAPHER (CONT'D)

You wanna picture? Come back in a bit and I'll print it up.

Hanna looks to Ben. Ben looks at the photographer.

BEN

I don't think so.

HANNA

Why don't you just stop questioning everything and try to enjoy a second of your stupid life?

BEN

Because... How do I do that?

HANNA

Easy. You just follow my lead.

Hanna yanks Ben in front of the photographer.

HANNA (CONT'D)

Fire away.



The photographer shrugs as Hanna leans over to whisper in Ben's ear. And then, Ben smiles. The camera FLASHES!

**INT. BEN'S KITCHEN - DAY**

Ben is happily cooking breakfast when A KNOCK SOUNDS FROM THE DOOR. Ben looks back and heads to answer it.

**INT. BEN'S APARTMENT - DAY**

Ben opens the door and finds Tabby looking very annoyed.

TABBY  
Where have you been?

BEN  
Oh, hey... what's up?

Tabby comes inside, looking past Ben as she enters.

TABBY  
You run off to find some stranger,  
I don't hear from you for three  
days, and you ask me what's up?

Tabby is already straightening things up in the apartment. Binders of old civic reports line a low shelf. One sticks out, which she pushes back in.

BEN  
Three days? Has it--

TABBY  
I know I'm just your neighbour, but  
you said you'd be my best friend.

BEN  
I'm your only friend.

Tabby picks up the file containing Hanna's adoption records. She looks through it.

TABBY  
So what happened?

BEN  
I think she wants to be my sister.

TABBY  
What?

BEN  
I said--

Tabby pushes the file into Ben's chest, pinning him back.

TABBY

I heard you, the 'what' was just bafflement because of the craziness coming out of your mouth-face. She wants to be your sister?

Ben frowns, opening the file and looking at it. The picture his mom gave him of her and Norm with the baby is paper-clipped inside.

BEN

Is that so strange?

TABBY

Girls don't meet random guys and just agree to be their sister. It doesn't matter how sweet you are.

BEN

Why not?

TABBY

Because it's creepy! She's probably catfishing you.

Ben takes the photo and pins it on his "Life-wall". He ties a strand of red yarn from the photo to the "Divergence Point" he drew during the Back To The Future 2 explanation.

BEN

You don't think it means something? This girl was one day from being in my life! One day from sharing every Christmas, every birthday, calling me on Mother's Day.

TABBY

Why would she be calling you on...

BEN

I don't know! But, it's the only string I've got. And I don't want to let go.

Tabby looks at him, an understanding on the way.

TABBY

Is she pretty?

BEN

She's not... un-pretty.

TABBY

Look at me.

Ben doesn't look, so Tabby grabs his face and forces him to.

TABBY (CONT'D)

Don't be stupid.

BEN

I know what I'm doing.

Tabby sighs and pats Ben on the shoulder.

TABBY

No, you don't.

**INT. TABBY'S APARTMENT - DAY**

Tabby returns home, upset and not entirely sure why. As she rounds the corner, Joel is revealed - startling her.

TABBY

Holy crap. Dammit, Joel.

JOEL

Hey. What's wrong?

Tabby pours a glass of juice from a pitcher in the fridge.

TABBY

Just that dummy across the hall.

Tabby sloshes the juice in the direction of Ben's apartment. Some spills on the floor.

JOEL

If it weren't for that dummy, I never would have met you.

TABBY

I don't know why I bother helping.

Joel leans in and kisses Tabby on one cheek.

JOEL

Because you feel sorry for him.

Joel walks off through the collection of mannequins into the living room. Tabby grabs a towel to clean up the juice.

**EXT. BEN'S APARTMENT BUILDING - DAY**

Ben comes out of his building and finds Hanna sitting on a bike outside. She waves at him.

HANNA

Hey bro. What's the haps?

Ben, surprised to see her, stops short.

BEN

How... do you know where I live?

Hanna smiles and holds up a wallet. Ben feels his ass.

BEN (CONT'D)

You stole my wallet?

HANNA

What if I found it and I'm  
returning it? What if I'm a hero,  
like Batman.

BEN

Okay, are you Batman?

HANNA

No, I stole your wallet. Batman  
would never do that.

Ben takes the wallet back, looking through it.

BEN

This is totally unacceptable. Are  
you kidding me? I don't know you.

Hanna is taken back slightly.

HANNA

I thought we were family.

BEN

Almost family. That doesn't give  
you the right to rob me and-- Look,  
I know you probably think this is  
impish or cute, but I'm just not...  
I'm not fun. Sorry.

HANNA

Dude, it was a goof. I just wanted  
to surprise you.

BEN

Well I don't like surprises. I've  
had too many bad ones.

HANNA

Man, who hasn't? Doesn't mean you  
stop unwrapping presents.

BEN

What are you doing here?

HANNA

Well, I had to bring that back, obviously, but also to see if you wanted to go for a bike ride.

Ben looks down then up.

HANNA (CONT'D)

Do you have a bike?

Ben looks toward his ladies bike. Hanna judges him.

HANNA (CONT'D)

That's a girls bike.

Ben looks at the bike and back again.

BEN

It's unisex.

**EXT. CITY PATHWAYS - DAY**

Ben and Hanna ride their bikes on the paths along the river. The leaves are starting to turn. It's quite pretty.

**EXT. RIVER BRIDGE - DAY**

Ben and Hanna ride over the river bridge, busier in daytime.

**EXT. CITY NEIGHBOURHOOD - DAY**

They ride past a park, kids play, moms watch. On top of a bench, the SMALL BOY in the red cape with a toy sword stands.

Ben watches the boy level the sword in Ben's direction. The child speaks, and Ben hears as if he's whispering near by.

SMALL BOY

En guard.

**EXT. CITY CROSSWALK - DAY**

Ben and Hanna wait on their bikes for a light to change.

HANNA

So now what do you want to do?

BEN

I don't know. I just want to do like, brother sister things.

HANNA  
Like if we were kids.

BEN  
I want the stuff we missed.

Hanna considers the issue.

HANNA  
Okay... I think we can do that.

**EXT. URBAN PARK - DAY**

In a local park - big, grassy, trees, people - Ben and Hanna go through a few brother and sister things.

- Ben and Hanna fly a KITE in the park. Hanna gets bored waiting for her turn.

HANNA  
Is it my turn yet?

BEN  
No.

HANNA  
How about now?

BEN  
I said five minutes!

Hanna waits a moment and then punches Ben in the gut and takes the kite string.

BEN (CONT'D)  
Ow! What the hell?

- They eat ice cream. Ben eventually knocks Hanna's black-berry swirl to the ground. She looks over and he suddenly runs away in fear of her. She considers chasing him.

- Hanna has Ben down and is straddling him. She uses his own hand to hit himself in the face.

HANNA  
Why are you hitting yourself? Stop hitting yourself.

BEN  
Stop it!

HANNA  
I'm not doing it. Stop hitting yourself.

Ben starts to tickle her, Hanna screams and laughs.

- Ben and Hanna run with sparklers through a dark tunnel and emerge into the light.

- Ben is against a tree, eyes covered, counting.

BEN  
Seven... eight...

Hanna searches for hiding spots, eventually heading off into the woods nearby.

BEN (CONT'D)  
Nine... ten! Ready or not...

Ben turns around.

BEN (CONT'D)  
...Here I come.

Ben looks for any sign of Hanna, and then starts to seek.

**EXT. CITY WOODS - EVENING**

Ben comes into the woods, looking, but not seeing Hanna anywhere. The sun has started to set. And then, suddenly...

HANNA (OS)  
Psst...

Ben looks to find Hanna, seemingly popping up from nowhere. He almost speaks, but she presses a finger to her lips for him to be quiet. Ben joins her...

**INT. IN THE WOODS - EVENING**

Hanna points into the bush. They speak quietly. Ben looks.

HANNA  
Just there, in the trees.

Ben looks, scanning the trees and then sees it... TWO DEER, almost invisible amongst the foliage. Small and pretty. The deer seem not to be bothered by the people watching them. They are also CLAYMATION, or stop-motion animated, deer.

BEN  
What are they doing here?

HANNA  
It's where they live.

Ben watches them some more. The claymation deer nibble and sniff, perfectly happy.

HANNA (CONT'D)  
You remember in Bambi when his mother gets shot in the head?

She mimes her own head being shot, makes a sound effect. She's super-graphic. It goes on too long. Ben watches.

HANNA (CONT'D)  
That was pretty traumatic, hey?

BEN  
What the hell is wrong with you?

HANNA  
I don't know. What are my options?

And then, the WIND SHIFTS, a TWIG SNAPS, and the claymation deer suddenly tense. A moment later... they're gone. Hanna looks at Ben accusingly.

**INT. BEN'S APARTMENT - DAY**

Ben pulls one of his physics books off his bookshelf. He sits with it, opens it up and looks through until he finds a dog-eared chapter called "ENTANGLEMENT." He starts to read, grabbing paper and pen to make notes.

He turns a page, then looks up - hearing RAISED VOICES.

Ben goes to his closed window and looks down.

Outside, Tabby and Joel are arguing. Tabby is gesturing at the building, Joel is calm but stern... unhappy.

TABBY  
You know I hate it when you move my things.

JOEL  
It was a plate, and they were my plates.

TABBY  
I have a system.

JOEL  
I know! You always have a system.

Ben slowly slides the window open. The VOICES GET MUFFLED. Ben slides the window closed... VOICES CLEAR. Open, MUFFLED. Closed... CLEAR. He catches the end of the argument.



TABBY

How can you say that?

JOEL

Hey, don't blame the messenger.

Ben frowns at the window, somehow blaming it. And then opens the window, MUFFLING THE VOICES AGAIN. He picks the physics book up and carries it off to the bathroom.

**INT. BAR - NIGHT**

Inside a dark and crowded bar, Ben and Hanna sit. A BAND IS SETTING UP on a stage. They talk over the noise.

BEN

I did some reading, about that entanglement stuff?

HANNA

And?

BEN

It's like... telepathy or something, right? These particles and their spin or whatever - they're pretty much two parts of the same thing.

HANNA

Almost. I can show you maybe, it's... Do you have a quarter?

Ben checks and pulls out a coin. Hanna holds up her own quarter and takes his.

HANNA (CONT'D)

Two particles.

She rubs the quarters together.

HANNA (CONT'D)

Created and connected together. They seem almost the same, but...

She flips one in the air and catches it.

HANNA (CONT'D)

Whenever one is heads, the other is always tails. No matter what.

BEN

Why?

HANNA  
Because that's how they are. In  
opposition, forever.

She hands him his quarter back.

HANNA (CONT'D)  
Now flip and cover. But don't look.

Ben flips his quarter, and Hanna does as well. They do it  
with uncanny synchronization. Hands slap down.

HANNA (CONT'D)  
Now, without lifting your hand, is  
it heads or tail?

BEN  
I don't know.

HANNA  
That's called uncertainty. Until we  
observe it, the quarter is both  
heads AND tails. It's like they're  
still spinning, even though they're  
perfectly still.

BEN  
So what do we do?

HANNA  
We collapse the waveform.

She lifts her hand up. Tails. Ben looks, and then up.

HANNA (CONT'D)  
Now tell me, what is your quarter?

BEN  
Still both?

HANNA  
Wrong. It's heads. They're always  
opposite, always entangled.

Ben lifts his hand. Heads. The BAND STARTS TO PLAY.

BEN  
It's a trick.

HANNA  
It's science.

BEN  
Then do it again.

OVER AND OVER AGAIN, they flip the coins, cover, look, reveal, spin, flip, smile, cover, again and again...

BEN (CONT'D)  
Heads... Tails...

HANNA  
Tails... Heads...

And every time their coins are always opposites. Ben flips again and Hanna grabs the coin out of mid-air. Ben looks to her, amazed. She smiles and puts both coins in her pocket.

BEN  
How'd you do that?

HANNA  
Some things in life are just supposed to be connected. Like you and me.

Hanna downs the rest of her drink.

HANNA (CONT'D)  
Come on. I wanna dance.

Ben looks over at the crowd in front of the band.

BEN  
I don't dance.

HANNA  
Good, let's go.

BEN  
I said...

HANNA  
I heard, but I know my almost brother, and he's not a fricken kill joy.

She looks Ben right in the eye.

HANNA (CONT'D)  
This is what I'm here for. To bring you back to life.

She holds out a hand and Ben takes it - following her into the swaying moving crowd of people. And soon, they are lost, and Ben... to his surprise, is having fun.

**INT. BETTY'S HOME - DAY**

Betty sets a bowl of soup and sandwich on a table in front of Ben. He looks up from it, and stirs to find alphabet letters floating in it.

BETTY

So what's she like? Tell me everything. Does she look like me?

BEN

Look like-- mom, how could she look like you? She's adopted.

BETTY

Genetics isn't everything. It's like how people and their pets start to look alike.

BEN

A human baby isn't a pet. You know that, right?

NORM (OS)

You watch your tone.

Ben looks over, and for the first time, Norm is revealed at the table in a robe, still recovering.

BEN

What do you care? You've been divorced for twenty years!

NORM

She's still your mother.

BEN

What are you even doing here?

BETTY

Your father can't live alone while he's recovering from heart surgery.

BEN

Well maybe he should have stayed in the hospital.

NORM

So they can finish me off? Every time I go in there I almost die.

BEN

Because you keep having heart attacks! Take your stupid medication.

NORM

You can't talk to me like that. I'm a veteran!

BEN

What veteran? You were a scout leader!

NORM

A veteran scout leader!

BETTY

Tell us more about Wendy.

BEN

It's Hanna, mom. And she's... she dances and steals things, and she smokes, like, robot cigarettes. I don't know... she's not what I expected.

BETTY

Always wish we'd kept that baby. Would be nice to have someone in that empty chair.

Betty nods to the fourth chair at the table. Unoccupied.

BEN

That's your justification for having another child, to fill a chair?

BETTY

Even rooms need balance, Benny!

NORM

I'm just glad you actually met a girl for a change.

BEN

Dad, it's not like that. Haven't you been listening? She's basically my sister.

NORM

Oh. Well don't get her pregnant then. End up with some weird inbred kid, like your cousin-uncle Reggie.

BEN

You know what? I'm glad you didn't keep her. I'm glad she didn't have to grow up in this family, because we would have ruined her life. And she's better off.

Norm and Betty stare quietly. Ben looks at his soup. The pasta letters spell out "JUST LET GO."

NORM

Are ya done bein' an asshole?

BEN

Yeah, I'm done.

**INT. BEN'S APARTMENT BUILDING - NIGHT**

Ben comes up the stairs, and notices that his apartment door is, again, open. This time, however, Ben does not worry. He heads up and into the apartment and closes the door.

**INT. BEN'S APARTMENT - NIGHT**

Inside the apartment, Ben doesn't find Tabby anywhere. He searches through the kitchen, the living room... hallway... nothing, and then he opens his bedroom door as a last resort.

**INT. BEN'S BEDROOM - NIGHT**

Hanna looks back over her shoulder.

HANNA

You own far too many t-shirts.

Ben stares. She's been going through his drawers.

HANNA (CONT'D)

And if you think anyone's gonna believe that lotion is for dry skin, you are mistaken.

She walks past him out into the apartment, and Ben follows.

**INT. BEN'S APARTMENT - NIGHT**

Ben watches as Hanna pulls two sodas out of his fridge, handing one to Ben. She cracks hers open.

BEN

How did you get in here?

HANNA

I picked the lock.

BEN

You can do that?

HANNA

I'm a modern girl, alright? I've got skills. I just, I thought we had fun the other day.

Ben putters around the apartment, tidying in the way one does when unexpected company shows up.

BEN

We did, but you can't break into my home. Skills regardless.

HANNA

You got a lot of rules.

Hanna looks over his bookcase, but Ben's attention is drawn to his broken wedding photo, now sitting on the coffee table.

HANNA (CONT'D)

(nonchalant)

She's pretty...ish. What happened?

Hanna picks up the adoption file on herself off the desk and looks through it. She sees the baby photo and address.

BEN

She left me. For some guy who cunnilanguilized her in a Smart-Car.

HANNA

I meant the frame. Why's it broken?

BEN

Same reason.

HANNA

And what's this whole... doodle?

Hanna nods to the wall-diagram Ben drew the other day - and the string that links it to the photo of her with Ben's parents on the life-wall.

BEN

Just a theory. I've been looking for a place where my life went off track and thought maybe if I could find the divergence...

HANNA

Back to the Future Two.

BEN

I have to find out what my life means. What I'm connected to, where I stand.

HANNA

You want to find out which side of the coin you're on.

BEN

(awed)

How do you do that?

And then... A KNOCK ON THE DOOR.

TABBY (OS)

Ben? Are you home?

Ben looks around, suddenly self conscious.

BEN

Shit! You have to hide.

Ben starts to push Hanna toward his bedroom.

HANNA

(teasing)

Why? Is it your girlfriend?

Hanna resists Ben's direction, like a tantrum-kid going limp.

BEN

My neighbour, she just, she doesn't get... this. Please, go in my room.

Ben finally gets Hanna into his room. He shuts the door.

**INT. BEN'S APARTMENT BUILDING - NIGHT**

Tabby KNOCKS and the door opens. She is wearing a dress.

BEN

Hey. Tabby. What's up?

TABBY

Who were you talking to?

BEN

Nobody. Why?

TABBY

I heard talking and...

Tabby dodges around Ben and heads in. He follows.



**INT. BEN'S APARTMENT - NIGHT**

Tabby looks around Ben's apartment casually. It's empty.

TABBY

I uh, was worried about you. Joel,  
too he, he likes you. We like you.

BEN

Tabby, no one's here.

TABBY

I know, no.

(suddenly)

I want to meet her. The girl. Your  
fake sister. What's her name.

BEN

Hanna. Why?

TABBY

Because. I don't trust her.

BEN

You don't know her.

TABBY

I know her type.

BEN

And what's her type?

TABBY

Pretty and thin and suspicious.

BEN

How do you know she's thin?

TABBY

Because, you're defending her.

Tabby moves toward the kitchen and Ben follows. Tabby  
straightens random things as she goes.

BEN

What is your problem?

TABBY

I don't have a problem.

BEN

You do. Clearly. So what is it?

TABBY

You loved her so much. Claire. I used to watch the way you were together. You'd tuck her hair back behind her ear, or kiss her cheek and I thought everyone deserved to be loved like that.

BEN

She didn't love me. It wasn't real.

TABBY

It felt real. Doesn't that count?  
(beat)  
You never talked to me before she left. And then one day you break down and I'm covered in your blood and I can't stop it.

BEN

I got better.

TABBY

(still remembering)  
And what did I get?

BEN

You got Joel.

Tabby is silent for a moment, and then she notices an open soda can on the counter, and a second one beside it. Tabby pushes the second can back, so it's in line with the other.

TABBY

I should go.

Tabby heads for the door and leaves. The door shuts behind her, and Ben lets out a breath.

**INT. BEN'S APARTMENT BUILDING - NIGHT**

Tabby stands in the hall outside Ben's apartment. She tries to catch her breath, looks back at the door, and then rushes down the stairs and out into the street.

**INT. BEN'S BEDROOM - NIGHT**

Ben opens his bedroom door and finds Hanna going through his stuff again. The room's a mess.

HANNA

Hey. Why do you have this?

She holds up a purple vibrator and turns it on.

BEN  
That's... not for you. Put it away.

Ben rushes in, grabs it, and shoves it in a drawer. It's still on. The sound fills the air.

HANNA  
Any other secrets?

BEN  
Alright let's get out of here.

HANNA  
Fun. Where do you want to go?

BEN  
I don't care. Wherever you want.

Ben drags Hanna out of the room. She comes back in for the vibe. Ben hurries to retrieve her.

BEN (CONT'D)  
Nope, leave it there.

**EXT. PUBLIC POOL BUILDING - NIGHT**

SMASH! Hanna ELBOWS A WINDOW and breaks it open. Ben looks over, shocked and terrified. He looks around. They are standing outside a public pool in a quiet neighbourhood.

BEN  
Would you quit breaking into things?

Hanna starts to climb in, totally graceful. Ben watches her go - hesitates - and follows, awkwardly.

**INT. PUBLIC POOL - NIGHT**

In the quiet and shimmering light of an indoor pool, Ben looks around - a bit mystified and nervous - as Hanna spins and looks around.

HANNA  
I took swimming lessons here when I was a kid.

BEN  
Really? Me too, for a bit. Until I almost drowned. You think we knew each other?

HANNA

You were probably in love with me.  
I was pretty hot for a ten year  
old.

BEN

That's disturbing.

Ben wanders off a bit, remembering.

HANNA

You want disturbing I'll tell you  
about getting my first period in  
the locker room.

BEN

It's amazing right? Us almost  
related, and then growing up a few  
miles apart. Swimming lessons and  
all the time...

He looks back to find Hanna pulling down her pants, revealing  
her panties. He stares in shock.

BEN (CONT'D)

What in the hell are you doing?

HANNA

(matter-of-factly)

We're at a pool.

She takes off her shirt, and Ben sees a tattoo on her back of  
a SPIDER-WEB. He steps closer and Hanna turns to face him.

BEN

What if we get caught?

HANNA

I don't get caught.

BEN

Okay, what if I get caught?

HANNA

That's not my problem.

She turns and runs and then dives into the pool with absolute  
exuberance. Ben watches her swim down, and then...

BEN

Screw it.

He starts pulling off his clothes awkwardly.

**INT. POOL - NIGHT**

Hanna resurfaces in the pool just as Ben gets in slowly, like a timid cat. She smiles.

Ben struggles down, awkward and uncoordinated, and meets Hanna under water. Together they float back up.

Hanna takes his hand and they tread water. Ben struggles at times to stay afloat.

BEN

I'm not a strong swimmer.

HANNA

I've got you. Just follow me.

Underneath them, the water begins to glow with a deep phosphorescent light... moving, circling below them both.

Hanna dives down and Ben follows.

**INT. UNDER THE WATER - NIGHT**

Under the water in the pool, Ben and Hanna swim together... he stops, in mild surprise - as GLOWING JELLYFISH and a jewelled bioluminescent glow starts to swim around them.

A small jellyfish stops in front of Ben and then carries on.

Ben and Hanna come back together - the water boundless, and glowing and alive - an ocean deep.

Hanna looks Ben in the eyes and speaks in a clear voice.

HANNA

Don't let go.

**INT. PUBLIC POOL - NIGHT**

Ben and Hanna come up from the water together as thousands of bioluminescent jellyfish swirl and shine beneath them... a universe of stars.

**INT. PUBLIC POOL BUILDING - NIGHT**

Ben and Hanna sit on the edge of the pool, dangling their feet in the water. The sea life is gone.

HANNA

Your ex-wife, she hurt you bad,  
hey?

Ben looks over, considering. He nods.

HANNA (CONT'D)  
Why'd she do it?

BEN  
I'm... not easy to love. I had a few bad months, medication-wise, she was stressed. I didn't blame her, people like calm waters. You know what I mean?

Hanna looks out over the pool. She nods.

HANNA  
I've got a pretty good idea.

BEN  
But it just got worse after she left. I didn't know who I was. I just, I had these voices in my head yelling and screaming and crying for blood, or for quiet.  
(beat)  
I don't know how that happens. How you can love someone so much and then suddenly you just want everything to stop.

HANNA  
Man, when you finally start talking you don't shut up, do ya?

Ben laughs, playfully pushes at Hanna. She grins and they hold each other's gaze for a moment. Until...

SECURITY GUARD (OS)  
Hey!

A FLASHLIGHT BEAM flashes across them, and Ben turns.

BEN  
Oh crap.

Hanna just smiles like a crazy person.

HANNA  
Run!

They scramble up and make a run for it.

**EXT. PUBLIC POOL BUILDING - NIGHT**

Ben and Hanna burst from the front doors of the building and run out into the night, both still half naked and holding clothes.

The SECURITY GUARD chases after them - but he's older and doesn't care enough.

SECURITY GUARD

I saw your face, you... punk!

Hanna laughs as Ben falls over and gets back up.

She speeds between two buildings and down toward an alley. Ben hurries after her, gasping for breath.

**EXT. DARK ALLEY - NIGHT**

Ben runs out into the alley, looking back as Hanna emerges laughing behind him. Ben is out of breath and nearly puking.

BEN

Did we lose him?

Hanna looks back, putting her pants on.

HANNA

No, run. Don't stop running.

They take off again. Ben's head trapped in his shirt. He falls over a parked car, hard.

**EXT. RIVER BRIDGE - NIGHT**

Ben and Hanna run across the river bridge - half-dressed and full of life. Hanna slows down, and then stops in the middle, framed by stars and lights and the water below.

Hanna is electric and grinning as she puts her shirt back on. Ben gets his pants on, looking around.

BEN

That was crazy. Why did we do that?

Hanna pulls her hair back and grins.

HANNA

It was fun. And you need more fun.

Ben catches his breath and looks up at her. He smiles.

BEN

I definitely need something.

Hanna looks away, and then, in a rush - she grabs Ben and kisses him... hard. Ben resists mildly, and then gives in completely. Everything becomes slow-motion... as FIREWORKS EXPLODE UP IN THE NIGHT OVER THEM.

Hanna pulls back and Ben brushes hair away from her face.

HANNA  
Don't hurt me, okay? I'm not as  
tough as I look.

Ben looks up at the pops of colour and light.

BEN  
Okay.

They kiss again, once more with feeling. FIREWORKS KEEP  
EXPLODING... POP, POP, POP.

FADE OUT:

**INT. BEN'S APARTMENT - DAY**

SLAP! Tabby slaps Ben's face with a flash of her hand.

TABBY  
Are you kidding me?

BEN  
Ow! What was that for?

Joel is standing back looking surprised.

JOEL  
Whoa! Tab, chill out.

TABBY  
(ignoring Joel)  
What was it for? You just kissed  
your sister!

JOEL  
Ew. Wait, what? You have a sister?

BEN  
That's what I'm trying to tell you.  
She's not my sister. Not really.

TABBY  
All this time you've been going on  
about wanting to find out where  
your life went wrong, but all you  
actually wanted was sex!

BEN  
It's not like that. She just, we're  
like two particles.



TABBY

And I helped you find her! I'm an accessory to your sick perversion!

JOEL

Like, sister, like a black girl?

BEN

(ignoring Joel)

It's complicated, alright?

Ben looks away, building his thoughts into words.

BEN (CONT'D)

You don't know her.

TABBY

Neither do you.

Tabby looks away and then back.

TABBY (CONT'D)

You promised me this wouldn't get weird.

Tabby turns on her heels and storms out of Ben's apartment.

Joel looks back, concerned and resigned.

JOEL

I should-- I'll go talk to her.

Joel follows after Tabby. Ben follows after Joel.

**INT. BEN'S APARTMENT BUILDING - CONTINUOUS**

Joel heads across to his apartment door.

BEN (OS)

Hey Joel?

Joel looks back to find Ben in his own apartment.

BEN

I never thanked you... for saving my life.

JOEL

I didn't save your life. I just didn't let you die.

BEN

Well, whatever you did. Thanks.

Joel looks back to his apartment door. Ben heads back inside his apartment.

JOEL  
I think my girlfriend's in love  
with you.

He looks back, but Ben has already closed his door.

**INT. LAYTON'S OFFICE - DAY**

Ben is sitting on Layton's sofa. Layton sits, the bear-puppet lays on her desk.

LAYTON  
And you don't see anything wrong  
with you kissing this girl.

BEN  
Not really, no.

LAYTON  
Even though the only reason you met  
at all is because your parents  
nearly had you sharing a crib.

BEN  
So what? We're not related. She's  
practically a stranger.

LAYTON  
At best, you have to admit your  
feelings for this woman are...  
confused.

Layton's TIMER ALARM GOES OFF. Ben watches as Layton gets up.

LAYTON (CONT'D)  
Ben... can I tell you the truth?

BEN  
What have I been getting so far?

LAYTON  
I think you're hurting, deeply, and  
at some point the drugs will stop  
working, and you'll find yourself  
confronting something inside you.  
Something I can't even imagine. So,  
please, just... be careful.  
(beat)  
I'll see you next week.

Layton heads out through a side door. Ben looks back at the BEAR PUPPET on the desk. The puppet talks.

BEAR PUPPET  
She's right, you know.

BEN  
Don't worry about it.

BEAR PUPPET  
Think you got it all figured out,  
but you don't.

BEN  
You're a puppet, you don't know  
anything.

BEAR PUPPET  
See, that's what you don't get,  
man. We're all puppets.

Ben grabs the puppet, and throws it across the room.

**EXT. DOWNTOWN PLAZA - NIGHT**

Ben and Hanna walk across a quiet but charming downtown plaza. Scattered couples and friends wander, performers, etc.

Ben and hanna walk along. Hanna eating cotton candy.

There is a comfortable quiet. They walk on, seeing a STREET MAGICIAN entertaining a very small crowd.

HANNA  
Hold on. I love magic.

Ben watches, the MAGICIAN does his patter - pretends to pull the head off a bird. The oldest trick in the book.

BEN  
That's disturbing.

And then the bird has its head back. It flies away.

HANNA  
I'm the bird.

BEN  
You know birds are riddled with  
disease, right?

Hanna takes Ben's hand. He looks over and it shuts him up.

BEN (CONT'D)

Do you think this is wrong?

Hanna thinks for a bit. The magician does some more tricks - each one just a little bit more impossible than the last.

HANNA

What are we talking about here?

BEN

I'm talking about our... situation.

HANNA

Oh.

(thinking)

No, that's not wrong. We're just... connected. And one way or another you were meant to be in my life. So it doesn't matter how, or why, or who raised me.

Ben thinks about this. The magician prepares a flaming hoop.

BEN

And who did raise you?

HANNA

My parents, and Judy Blume books.

BEN

What were they like?

HANNA

They're like crack, for people with vaginas.

BEN

Not the books, your parents.

HANNA

They were... okay, I mean, I don't know, I always just had the feeling that I was their second choice, you know? Like it was buyer's remorse.

Hanna thinks for a moment, remembering.

HANNA (CONT'D)

I remember, my mom. She caught me kissing this boy, Cody something, behind the store by our house and she slapped me... so hard.

(MORE)

HANNA (CONT'D)

Just holding my hair, and looking at me like I was, I don't know, and she says, "I wish I'd given birth to you, so I'd know who to blame for this shit." And then this look, like she meant to think it but it came out. And that's how I found out I was adopted.

She wipes at her cheek.

HANNA (CONT'D)

And she wasn't trying to be mean, but it confirmed, everything. You know how sometimes you think something's not right, or suspect it... and all the evidence has been staring you in the face. A word, a thing, something missing or hinted at. Or maybe you think it's one thing, and then a phone rings and just like that...

(snaps her fingers)

The whole world changes.

Ben looks back, watching the magician... who is now setting himself on fire. But there's something odd in the trick, as it goes on for too long - and eventually the magician just falls over. Someone comes over casually with a fire extinguisher.

Ben looks to Hanna - ignoring it all.

BEN

I'm glad I found you.

They look back as the magician lies on the ground, probably dead, a small flame burning on his hand. The crowd applauds.

BEN (CONT'D)

How do you think it's done?

Hanna considers.

HANNA

Mirrors. It's always mirrors.

**INT. BEN'S APARTMENT - NIGHT**

A KNOCK on Ben's door from the hall. A moment, and then the knob rattles, and opens. Tabby opens the door slowly.

TABBY

Ben? Are you home?

She moves into the apartment and heads through quietly. She stops briefly to match up a couple pairs of shoes.

**INT. BEN'S LIVING ROOM - NIGHT**

Tabby wanders Ben's apartment. She spies a pair of pants on a chair and checks his pockets - but finds only coins. She folds the pants neatly. Then Tabby sees something.

On the desk, sits HANNA'S ADOPTION FILE. Tabby moves to the desk and picks up the file, looking through it. She looks at the information, her eyes settling on the address... "LAST KNOWN ADDRESS: 42, JANUARY RD."

She thinks, and then looks to the photo Ben pinned to the wall - of baby Hanna with his parents. She takes the file.

**INT. TABBY'S APARTMENT - NIGHT**

Tabby shuts her door, breathless and smiles. Hanna's adoption file is held to her chest.

She walks into the apartment and finds Joel standing in the kitchen in his work uniform. Tabby looks down at the file. She walks to the living room, but Joel's voice stops her.

JOEL

Hey, Tabby?

She can't look back. Instead of the mannequins, scattered body parts of mannequins line the room in neat rows.

JOEL (CONT'D)

Can we talk?

TABBY

About what?

JOEL

About the fact that you're in love with Ben.

Tabby stands awkwardly, crosses her arms, folds inward like an umbrella. She shakes her head.

TABBY

What do you mean? As if. You are.

JOEL

Tabby, just calm down and let's talk about this.

TABBY

I'm watching out for him! I'm a good person. That's what I do.

Tabby sits on the sofa - directly in between a lower and half and top half on a mannequin.

JOEL

What you do is try to control people, and then push them away when it doesn't work.

Tabby waits, tries to find a way to avoid saying anything.

JOEL (CONT'D)

He won't love you.

TABBY

I don't want him to love me! I just want everything to stay the way it is. I want you here, and him there. I just want things to stay where I put them!

Tabby looks at the mannequin parts on her floor.

JOEL

You can't save that guy from himself. No one can save him.

TABBY

Doesn't stop a girl from trying.

Joel walks back to their bedroom and shuts the door. Tabby kicks a mannequin arm - watches it knock a few others out of place... and then gets down on the floor to fix them, her eyes tearing up.

#### **INT. BANK MACHINE KIOSK - DAY**

Inside an ATM Kiosk, Ben taps on buttons and gets some money out... A FIFTY DOLLAR BILL. He puts it in his wallet and turns to go, stopping as he looks across the street...

#### **BEN'S P.O.V.**

Sitting on a bus bench across the street, is Alexa... Ben's 7-year old nemesis. Alexa is reading a book sadly.

#### **BACK TO SCENE**

Ben steps out of the bank kiosk and watches Alexa. He notices that she's crying as she reads.

CUT TO:

**EXT. BUS STOP - DAY**

Ben sits down on the bench next to Alexa. She sets her book down and looks away, wiping at her eyes.

ALEXA  
What do you want, Levin?

BEN  
Are you running away?

ALEXA  
It's none of your business.

Ben sits and picks up the book Alexa was reading - "THE VELVETEEN RABBIT." He leafs through it.

ALEXA (CONT'D)  
My parents are getting divorced.  
This is like, a cry for help.

BEN  
Sounds kind of desperate.

ALEXA  
You cut your wrists in a bath tub.

Ben concedes the point with a shrug.

BEN  
It's going to be okay.

ALEXA  
I just don't like change.

BEN  
Yeah, me too. High five for that.

Ben puts his hand up for a high-five. Alexa looks, judging him. Ben nods.

BEN (CONT'D)  
Right. Not the time.

An SUV pulls up across the street and HONKS. Alexa sighs.

ALEXA  
That's my mom. I should go.

She gets up. Ben holds out the book.



BEN

Hey. Forgot your book.

ALEXA

Keep it. It's for babies anyway.

Alexa heads to the SUV and gets in. Ben watches the SUV drive off and then looks back to the book. He flips through.

BEN (VO)

The Rabbit looked up at her, and it seemed to him that he had seen her face before, but he couldn't think where. "I am the nursery magic Fairy," she said...

**INT. BEN'S BEDROOM - NIGHT**

Ben stands in his room, reading The Velveteen Rabbit aloud.

BEN

"...I take care of all the playthings that the children have loved. When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into Real."

Ben looks down and sees Hanna sitting on the edge of his bed. She smiles up at him.

HANNA

Keep going.

BEN

"Wasn't I Real before?" Asked the little Rabbit. "You were real to the Boy," the Fairy said, "because he loved you. Now you shall be real to every one."

Ben stops in front of Hanna and she traps him with her legs. He stops and she looks up.

HANNA

You look scared.

She takes the book from him, sets it aside.

BEN

I should tell you it's been a long time since I've done... anything.

HANNA  
Are you talking about intercourse?

Hanna makes the finger into hole gesture that means sex.

BEN  
You call it intercourse?

HANNA  
What's wrong with that?

BEN  
It's not sexy. Nobody can make  
"intercourse" sexy.

She smiles and pulls him down to her lips. They kiss.

HANNA  
(as sexy as possible)  
I want to have intercourse with  
you.

Hanna takes hold of Ben's hand. She turns his wrist over and sees the scar on his wrist. Ben tightens up.

BEN  
Sorry. I know it's... gross.

She shakes her head, kisses the scar.

HANNA  
I told you I was here to bring you  
back to life.

BEN  
I wasn't alive before?

She smiles and leans forward, her lips close to his ear as she slides her shirt up over her head.

HANNA  
You were alive to me.

She reaches back and unhooks her bra.

**INT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

A bra on a mannequin is unhooked.

Tabby is at work, in the display window of her department store, posing two mannequins in a sexy situation. The display she's building is oddly similar to the scenario that was just taking place in Ben's room.

The male mannequin wears clothes just like Ben wears. The female mannequin looks a lot like Hanna. Tabby moves them, bodies against each other... she undresses them farther.

A sex scene plays out in moments with Tabby as puppeteer.

INTERCUT WITH:

**INT. BEN'S BEDROOM - NIGHT**

In his bedroom, Ben and Hanna kiss and clutch and turn and make love together - at time mirroring and then extending the actions of Tabby's mannequins.

Flashed moments of lips and hands - plastic and flesh - real and unreal. Kissing, licking, grabbing.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

From outside, Tabby positions the mannequins on the bed - a lamp is knocked over - panties are flung.

**INT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

The mannequins take up various and awkward sexual positions, with Tabby seeming to lose herself in the situation.

In the corner, watching the mannequins make love, a MANNEQUIN DRESSED JUST LIKE TABBY stands, watching the two lovers.

INTERCUT WITH:

**INT. BEN'S BEDROOM - NIGHT**

In bed, Ben and Hanna writhe together, close with sheets and pillows askew. Their BREATH CAN BEEN SEEN as if the room were freezing cold, or their bodies steaming warm.

Their fingers interlace as Ben looks up into Hanna's eyes. His eyes reflected back.

INTERCUT WITH:

**INT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

The mannequins' sexy pace become frenetic - or the perceived pace at least.

**INT. BEN'S BEDROOM - NIGHT**

In bed with Ben and Hanna a climax nears...

INTERCUT WITH:

**INT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

Sheets are pulled up, a lamp knocked over, mannequin fingers clawing at a pillowcase... two mannequins performing a romantic scene - somehow languid and passionate and hungry...

STORE BOSS (OS)

What the hell is going on here?!

Everything freezes. Tabby looks up.

Tabby's STORE BOSS - with stern and unhappy eyes - looks the scene over. Two mannequins fucking, clothes everywhere.

STORE BOSS

Jesus Christ, Tabby. There's people out there.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

Outside the window, the Scruffy Hobo from earlier watches, eating a soft pretzel. Tabby looks through at him and back.

**INT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

Tabby sits beside the mannequins, who are in a sixty-nine.

STORE BOSS

I don't know what the hell gets into you sometimes.

Tabby sighs and looks down to her bag. She pulls out Hanna's adoption file and looks at it dispassionately.

TABBY

If you thought someone was in trouble, or being taken advantage of, and if you had a way to find out for sure... would you do it?

Her boss does not care. Tabby is fixated on the file and the address inside. 42 JANUARY ROAD. The boss sighs.

STORE BOSS

I guess. Look, just take the rest of the night off. Do what you've gotta do.

The boss motions to the mannequins, who are doggy-style now.

STORE BOSS (CONT'D)

You're a hell of an artist, but I think you need some help.

Tabby smiles.

TABBY  
You really think I'm an artist?

The boss walks away. Tabby puts the file in her bag, looks around at the mess and starts tidying up.

**INT. BEN'S BEDROOM - NIGHT**

Hanna falls back beside Ben, smiling and exhausted and satisfied. She pulls up her fake electric cigarette, puffing at it and smiling.

BEN  
That was--

HANNA  
Incredible.

The bedroom looks like a sexy hurricane tore through it. Hanna curls up against him like a post-orgasmic cat. She holds his wrist, examining his scar. Ben lets her.

HANNA (CONT'D)  
Why'd you do it?

BEN  
Um, a lot of reasons. The divorce, my job is useless, my meds were trailing, I didn't really have anything else to do that day.

HANNA  
Those are awesome reasons.

BEN  
What do you want me to say? I was alone. I'm always alone.

HANNA  
That's bullshit. Someone saved you, someone loved you. If you were alone you'd be dead.

BEN  
I got lucky.

HANNA  
You answered the door. Why'd you do that?

Ben looks over, having never thought of it before.

BEN

What do you mean?

Hanna moves, rolling off the bed, the whole room seeming to rotate along with her, blurring into...

**INT. BEN'S BATHROOM - FLASHBACK - DAY**

Ben, the day of his suicide, stands in his tub, soaking wet and bleeding in his suit. The DOORBELL RINGS.

Hanna is standing there along side him, a ghost in his mind, but dressed like she's still in bed.

HANNA

I mean, you slit your wrists, hard part's over. So why answer the door? You could have just left it.

Ben looks up, unsure. The DOORBELL RINGS again. Ben bleeds.

HANNA (CONT'D)

Literally on the brink of death and that doorbell rings, right when you need it. And you call that luck.

They both look down and watch as the blood spreads, moving outward like the sun's rays...

HANNA (CONT'D)

A billion, trillion particles, working in harmony across the universe...

**INT. BEN'S APARTMENT - DAY**

Ben watches his car get stolen.

HANNA (VO)

A teenager steals your car...

**INT. POST OFFICE - DAY**

CLAIRE (seen only out of focus) stands in line at the post office. In her hand are divorce papers.

HANNA (VO)

To your ex-wife at the post office...

**EXT. CITY STREETS - DAY**

A delivery van speeds through a green light.

HANNA (VO)  
Delivery guy catches a light...

**INT. KITCHEN - DAY**

A cell-phone is plugged in and fully charged.

HANNA (VO)  
His cell-phone is charged...

**EXT. CITY FREEWAY - DAY**

Daytime traffic flows smoothly.

HANNA (VO)  
Traffic is clear...

**EXT. COFFEE SHOP - DAY**

An ambulance is parked at a coffee shop.

HANNA (VO)  
The paramedics are close...

**INT. BEN'S APARTMENT BUILDING - DAY**

Tabby rushes down toward the slumped-over and bleeding Ben.  
She is losing her shit.

HANNA (VO)  
Tabby is there for you...

Through BEN'S POV, Tabby talks to him, crying.

Ben looks up at her. She is, in that moment... beautiful. He  
sees her, watches her lips - her neck - she smiles.

**INT. BEN'S BEDROOM - NIGHT**

Hanna exhales a thin waft of vaporized nicotine from her  
fake electric cigarette.

HANNA  
Ten thousand obstacles vanish from  
your path like smoke...

She blows the vapour across her fingertips.

HANNA (CONT'D)  
And you, you call that luck.

BEN

I answered the door because I  
thought it might be Claire.

(defeated)

I thought maybe she'd come back and  
we could get back together.

He takes a breath, having never said that aloud before.

BEN (CONT'D)

Is it pathetic? That I would have  
taken her back?

Hanna looks at him, caring for him. She nods.

HANNA

Yeah. It is.

Ben looks to her and she grins.

HANNA (CONT'D)

It's like, super desperate. You're  
basically a teenage girl.

She laughs as he grabs a pillow and beats her with it.

**EXT. JANUARY ROAD - NIGHT**

Tabby walks down January road looking off the adoption file.  
She's examining the houses, trying to find the right one...  
and then she stops and does.

**EXT. 42 JANUARY ROAD - NIGHT**

Tabby takes a breath and heads up to the house. She gets the  
door and looks around, something feels off.

She takes a breath and rings the doorbell.

As she waits, she looks around the street, and turns back as  
the door opens. Tabby steps back as the door opens.

A BLONDE WOMAN stands in the doorway. She looks tired.

BLONDE WOMAN

Yes? Can I help you?

TABBY

I'm looking for Hanna Weathers?

The blonde woman puts a hand her hip.

BLONDE WOMAN

I'm Hanna. What's this about?



This woman is not Hanna... as we know her.

TABBY

I'm a friend of Ben's. And, look, I know you two have been spending-- anyway, I just wanted to say...

(beat)

You win. He's yours. I just want you to take good care of him. And I don't want you to worry about me, because we're just friends. Barely friends. I helped save his life once is all, and... anyway, the point is, you make him happy.

Tabby breathes, smiles.

BLONDE WOMAN

Hang on, hang on... Who's Ben?

Tabby stops short. She looks down at the file and back again.

TABBY

Do you know a man Ben Levin?

BLONDE WOMAN

I don't think so. Why?

TABBY

So... you haven't been--  
(makes finger in hole  
gesture)  
--my next door neighbour?

The blonde woman steps out and closes the door behind her, keeping their conversation private.

BLONDE WOMAN

Look, I don't who you are, but I haven't been doing *that* to anyone. Least of all some guy named Ben, who I don't even know.

Tabby lets the moment sink in... realizing something is very, very wrong.

TABBY

Right. Sorry. I think... I think someone made a terrible mistake.

Tabby backs away and then runs - full on runs - away. The blonde woman is left looking very confused.

**EXT. JANUARY ROAD - NIGHT**

Tabby hurries down the street, in the middle of the road under streetlight glow.

FADE OUT:

**INT. BEN'S LIVING ROOM - MORNING**

Through the window in the living room, the sun filters in.

A swiss army knife lays on a window ledge. Divorce papers tucked in a book on a shelf. A bottle of pills. The wall showing Ben's whole life - pinned with string and notes and thoughts and moments.

On Ben's desk lays the broken photo of Ben and Claire on their wedding day - the crack still over her face.

On Ben's desk - along with scattered planning reports and charts, Ben's phone lays... and then RINGS.

**INT. BEN'S BEDROOM - MORNING**

Ben wakes up and rolls over to drape an arm around Hanna, but finds that she is gone... and only some messed up blankets are left in her place. He wakes up a bit more, smells her pillow. And hears the phone.

**INT. BEN'S APARTMENT - DAY**

Ben comes out from the bedroom and picks his phone up off the table. Ben answers, listens a moment...

BEN

Yeah, of course. Tell me where.

He grabs a pen and starts to write.

**INT. HOT DOG RESTAURANT - DAY**

In the quirky hot dog shop, Ben sits across from Tabby. He looks a little uncertain. Tabby nervously organizes condiments into a line.

TABBY

Ben, we need to talk.

BEN

Look, if it's about the fifty bucks I borrowed, I've got it right here.

Ben puts a fifty dollar bill on the table.

TABBY  
It's not about the money.

Ben tries to take the money again, but Tabby grabs it.

TABBY (CONT'D)  
It's about the girl.

She then reaches down and pulls up Hanna's adoption file.

BEN  
(off the file)  
Did you steal this from my house?

TABBY  
Why not? I paid for it.

BEN  
I literally just paid you back.

TABBY  
Ben, she's a fake. Hanna's a fraud,  
and she's trying to steal you away.

Ben looks at Tabby angrily.

BEN  
Why are you messing with my life?

TABBY  
Because I put a lot of work into  
you, and-- and she's ruining that.

BEN  
I'm not a mannequin. And to be  
honest, it's bullshit that you  
think you get to interfere in this.  
You're a good friend, but you get  
obsessed with these--

TABBY  
Ben, would you just listen?

BEN  
No. Tabby, I get it. You want to  
control me, well you can't. And  
yeah, chaos is scary but that's  
life, okay? That's what love is.

Tabby rolls her eyes.

TABBY

Would you just shut up?

(beat)

Your new girlfriend? Whoever she is, she is not your sister.

BEN

That's what I've been saying!

TABBY

No, she's not-not your sister. Damn it, Ben, she's a fake!

Tabby opens the file.

TABBY (CONT'D)

I went to the house, 42 January Road, and the woman who lives there, this woman? She's never met you. Hanna Weathers is a single mom with no idea who the hell you are. You're being conned.

Ben slowly registers what's going on.

BEN

Wait... Are you sure?

TABBY

Ben, I'm-- well I'm not sorry. I don't know if she's trying to rob you, or maybe she just gets off on it. But she's not the person you were looking for.

Ben looks away, shaking his head.

BEN

I'm... so who the hell did I have sex with last night?

Tabby looks up, surprised and hurt, but determined.

TABBY

I don't know. But she's not who you thought she was.

Ben looks at the adoption file, his shoulders slumping. Suddenly he gets up and heads for the door. Tabby watches, feeling for him. The WAITRESS drops off the check.

**EXT. TOURIST STREET - LATER**

Ben walks along the tourist street, staring at the adoption file. Tabby catches up behind him, uncertain.

TABBY

Hey, don't be so hard on yourself.  
How were you supposed to know she's  
some kind of criminal?

BEN

Well, I mean, she did steal my  
wallet... and broke into my  
apartment... shoplifted one time.  
(beat)  
There may have been a few signs.

TABBY

We can go to police.

BEN

And say what? I don't even know  
her--

Ben stops short and remembers something.

BEN (CONT'D)

That first night. I asked if she  
was Hanna Weathers. I gave her the  
name... the address.

TABBY

You could post something online.  
Maybe she did this to someone else.

BEN

What do I post? The only picture I  
have is a stupid baby photo.

TABBY

Actually, that's not her.

BEN

Shit. See? She's too good! She's  
like--

STREET PHOTOGRAPHER (OS)

Hey buddy. You wanna picture? Come  
back later I'll put up the print.

Ben freezes and turns slowly. Parked just off the road,  
trying to drum up business, is the street photographer and  
his van. Ben's eyes go wide.

**EXT. PHOTOGRAPHER'S VAN - DAY**

Ben rushes over to the van. Tabby hurries to follow him.

STREET PHOTOGRAPHER  
Knew you'd be back.

They both look back. The photographer is grinning.

BEN  
You remember me?

STREET PHOTOGRAPHER  
Never forget a face. You want your picture?

BEN  
Where is it?

STREET PHOTOGRAPHER  
I'll print it up. Fifteen bucks.

Ben reaches to his pocket, and then over to Tabby.

TABBY  
Seriously?

BEN  
I'll pay you back. Again. Probably.

Tabby hands over the fifty and Ben, in turn, hands it off to the photographer. The photographer hands over change.

STREET PHOTOGRAPHER  
Be right back.

The photographer steps around to the back of his van.

Ben hands the change to Tabby. She looks through it and stops short. On a twenty dollar bill a PHONE NUMBER IS WRITTEN IN BLACK MARKER. She holds it up.

TABBY  
Hey, look at this.

Ben looks over and freezes. It's the number Hanna wrote down in the drug store. Ben is stunned. He takes the bill.

TABBY (CONT'D)  
What is it?

Ben pulls out his phone and starts to dial the number. The photographer comes back. Ben starts to feel dizzy.

STREET PHOTOGRAPHER (OS)

Here you go!

Ben looks over, as the photographer holds out a card. Tabby takes it. Ben finishes dialling and presses the green button.

STREET PHOTOGRAPHER

Put it in a card for ya. No charge.

Tabby opens the card and looks at the photo on the inside.

STREET PHOTOGRAPHER (CONT'D)

Never forget a face.

The picture shows Ben - completely alone.

In the photo Ben is smiling, as if with someone, but alone. Tabby looks over at Ben on the phone.

TABBY

Ben, what's going on?

Ben listens as the call goes to voicemail. Ben looks down at the number written on the bill, and hears his own voice.

BEN (RECORDED ON PHONE)

*Hi, you've reached Ben Levin. I can't take your call so please leave a message.*

Ben looks up and sees Tabby showing the photo to him... all alone. And everything starts to fall apart.

**EXT. DOWNTOWN PLAZA - NIGHT - FLASHBACK**

A few nights before, in the plaza, Ben and Hanna stand close.

HANNA

You know how sometimes you think something's not right, or suspect it... and all the evidence has been staring you in the face. A word, or a thing, something missing or hinted at. Or maybe you think it's one thing, and then a phone rings and just like that...

Hanna SNAPS HER FINGERS...

**EXT. PHOTOGRAPHER'S VAN - DAY**

Ben looks up from the photo, to Tabby.

TABBY  
Ben, what's going on?

BEN  
I have to go.

Ben turns and walks, then runs, away.

TABBY  
Ben... hang on!

Tabby looks at the photo. Just a lone, happy Ben.

**INT. BEN'S LIVING ROOM - DAY**

Ben frantically tears his apartment apart. He has his phone to his ear.

BEN  
Doctor Layton, It's Ben Levin calling... I really need you to call me back please.

He pulls books off shelves, turns up couch cushions, clears his desk. Calls again.

BEN (CONT'D)  
Hi doc, it's Ben, still - if you can please, get back to me...

**INT. BEN'S APARTMENT - MOMENTS LATER**

In the kitchen he roots through recycling and the trash. He is on the phone again.

BEN  
Yes, I'm looking for doctor Layton... no, Levin. Ben... this is an emergency!

**INT. BEN'S BEDROOM - MOMENTS LATER**

In the bedroom, Ben tears covers off the bed - he tosses his clothes - looking, searching - he throws open the closet, back on the phone.

BEN  
I'm serious doc, something effed up is going on, so I need you to call me back... please!



**INT. BEN'S BATHROOM - MOMENTS LATER**

In the bathroom, Ben looks through the medicine cabinet, through the trash, at everything. He shuts the cabinet and looks into the mirror. His reflection looks back.

MIRROR BEN

What are you looking for?

BEN

Her! She must have left something, some trace, some explanation.

MIRROR BEN

I told you this wouldn't make you happy.

He finds a pill bottle and opens it up - empty. He finds several other empty bottles as well.

BEN

What the shit is going on?

MIRROR BEN

You already know.

BEN

I don't know!

MIRROR BEN

If I know, then you know. And so does she.

BEN

What does that mean?

MIRROR BEN

It means you're talking to your own reflection, asshole! You're seeing things, hearing shit. Puppets, deer, jellyfish, magic coins? What did you think was going on?

BEN

I don't know! I just thought it was... whimsical!

Ben suddenly SLAPS HIMSELF in the face.

MIRROR BEN

You're in relapse, you idiot! None of this is real! Not me, not her, nothing!

Ben stares at the reflection, scared shitless.

BEN  
But... we made love.

Mirror-Ben mimes masturbation. Ben looks down.

MIRROR BEN  
Welcome to the suck.

BEN  
Mirrors. It's always mirrors.

Ben staggers out, starting to hyper-ventilate.

**INT. BEN'S LIVING ROOM - CONTINUOUS**

Ben comes out into the living room. His eyes focus on his timeline - on the moments and remembrances of his life... and nothing makes sense anymore.

A RED YARN is tied to the baby-picture of Hanna with Ben's parents. The yarn stretches past Ben and out the door.

Ben's PHONE RINGS and he answers with shaking hands.

LAYTON (THROUGH PHONE)  
Ben. I got your message.

BEN  
Doc! Where the hell have you been?  
I need help. I need pills and  
tranks and electro-shock...

LAYTON (THROUGH PHONE)  
Okay, Ben, calm down. Just tell me  
what the problem is.

BEN  
The problem? I've been dating a  
hallucination! She's... imaginary.

After a long pause, Layton speaks again.

LAYTON (THROUGH PHONE)  
Where is she now?

Ben stops short, thrown off by the question.

BEN  
What?

LAYTON (THROUGH PHONE)  
Hanna! Where is she? Does she know  
you found out she's not real? Can  
you still find her?

BEN  
Are you understanding me? I had sex  
with an imaginary person. I swam  
with jellyfish. I talked to your  
damn puppet! I am having a  
breakdown!

LAYTON (THROUGH PHONE)  
Ben, pay attention. This is  
important. You have to find Hanna  
and get her out of your head.

BEN  
Okay, now you're not making sense.

LAYTON (THROUGH PHONE)  
She's in your mind! She's a part of  
you! And if you don't get rid of  
her for good, you're going to spend  
every day of your life questioning  
what is real and what is not.

BEN  
Why are you talking like this?

A thought strikes Ben. He looks to the phone, and realizes  
that he's talking into his TV REMOTE. But the "call" goes on.

LAYTON (THROUGH PHONE)  
You have to go. Find her, before  
it's too late.

The "phone" CLICKS, and Layton is gone.

BEN  
Shit! Doc, are you there? Doc?

Ben looks back at the timeline on his wall, at his reality,  
and at the red yarn that leads from the baby photo of Hanna  
and out the door.

Ben takes a breath, and wraps his hand around the yarn.

BEN (CONT'D)  
Find Hanna... get her out of my  
head.

Ben follows the red yarn out the door.

**EXT. BEN'S APARTMENT BUILDING - DAY**

Outside, Ben follows the yarn down to the street. The yarn stretches off down the road and around a corner.

JOEL (OS)

Ben... you okay?

Ben turns to find Joel behind him. Ben looks down at the red yarn in his hand.

BEN

No, I'm... I'm good.

JOEL

Cool, so look, I left some hockey gear up in Tabby's place when we broke up, only she's at work - so I thought if you had her spare key--

BEN

You and Tabby broke up?

JOEL

She didn't tell you?

BEN

No. Why would you do that?

Joel thinks for a moment.

JOEL

She's in love with someone else.

BEN

Are you sure? You should go punch the guy.

Joel almost smiles.

JOEL

I'll think about it.

(then)

Where are you going?

Ben looks at the red yarn.

BEN

Oh, this? I have to get my imaginary almost sister out of my subconscious before I lose all sense of reality and descend into madness. You know... same old.

Ben walks off down the sidewalk, red yarn in hand. Joel watches him go, confused.

JOEL  
Good luck with that.

**EXT. RESIDENTIAL STREET - EVENING**

Ben hurries past houses and parked cars. The red yarn guides him - seemingly stretching out for blocks in both directions.

**EXT. JANUARY ROAD - EVENING**

Ben follows the yarn down January Road and heads for 42.

**EXT. 42 JANUARY ROAD - EVENING**

Ben stops across from Hanna's house, looking for a sign. The yarn carries on down the street.

SMALL BOY (OS)  
She's not here.

Ben looks ahead and finds the SMALL BOY in the red cape holding his toy sword in front of him. Ben looks around.

BEN  
So then where is she?

SMALL BOY  
At the end of the line. She's waiting for you.

BEN  
And what do I do when I find her?

SMALL BOY  
You quit being such a pussy! Grow up for a change. Jeeze, it's no wonder your wife left you.

Ben stares blankly at the kid, and then takes off a shoe, throwing it at the kid and hitting him in the face.

SMALL BOY (CONT'D)  
Ow!

Ben turns away, grabbing the yarn again, and starts walking.

BEN  
My subconscious is full of assholes.

Ben retrieves his shoe as he passes the boy.

**EXT. PHARMACY - EVENING**

Ben follows the yarn past the pharmacy where he met Hanna.

**EXT. CITY WOODS - EVENING**

Ben follows the yarn past the two animated deer.

**EXT. HOT DOG RESTAURANT - EVENING**

Ben jogs by the hot dog shop, looking around - the red yarn leading on down the street.

**EXT. DOWNTOWN PLAZA - EVENING**

The red yarn stretches out across the plaza - tourists and people seemingly avoiding it. Ben moves through.

**EXT. STREET NEAR THE RIVER - EVENING**

Ben stops on road near the river, the yarn leading off toward a familiar sight...

The RIVER BRIDGE glows, lit up in the growing darkness, not far away. He looks closer, and spies a lone figure standing in the middle of its length. The red yarn guiding Ben there.

**EXT. RIVER BRIDGE - EVENING**

Ben's hand slides along the yarn, his eyes watching intently, as Hanna - his Hanna - comes into view. The end of the red yarn is tied to her wrist.

Hanna looks back at him, smiling, but she doesn't move.

BEN

I'm not crazy.

HANNA

Are you sure about that?

Hanna taps her own forehead - the yarn still tied to her wrist. Ben looks up to find his own finger on his forehead.

BEN

So it's true.

HANNA

(as if it's a party)  
Surprise.

BEN

That's not funny.

HANNA

How do you think I feel?

BEN

Do you feel?

HANNA

Everything you do.

BEN

This isn't going to work out, you know that, right?

She looks over, suddenly wounded.

HANNA

You're breaking up with me?  
You're--

BEN

You're a figment of my imagination!  
So--

HANNA

So what? What the hell is anything?  
You don't actually touch things,  
you just get signals sent to your  
brain. It's just physics, not  
reality. I--

BEN

I need more. You--

HANNA

You wanted this! You understand  
that? You--

BEN

You don't know what I want. I--

HANNA

I know EVERYTHING you want. How you  
wanted her back, how you wanted to  
give up, how you're so full of  
doubt you can barely look people in  
the eye. I know you, Ben. I know--

BEN

No, you don't. You're just a part  
of me, you're not the whole. And--

HANNA

And what are you with out me? Just some sad loser, hiding from the world. So desperate that he has to invent someone to love him. Well--

BEN

Well I was wrong.

Hanna is quiet, frustration turning to anger in her eyes.

HANNA

I can hide, you know? I can bury so deep that you'll never get me out.

(beat)

And we'll always be together, and you'll never know where I begin... and where you end.

BEN

I want you out of my head.

HANNA

I don't think that's gonna happen.

Hanna looks to the edge of the bridge. Ben follows her gaze.

BEN

Don't go.

HANNA

I'm not even here.

She turns, and jumps off the bridge. Ben stares wild eyed. He rushes the edge and looks down into the black water below.

BEN

Hanna! Shit!

Ben looks around, debating. The yarn stretches up from the water... and the end is now tied to his own wrist. He takes a step back. Sees the line stretch from him to the edge of the bridge and over.

BEN (CONT'D)

Oh, shit... shit... shit... bad idea, this is a bad... idea.

Ben takes a breath... pumps himself and then...

BEN (CONT'D)

Screw it.

He jumps.



**EXT. THE RIVER - NIGHT**

From a distance, Ben can be see falling from the bridge. And then, just as he's about to hit the water...

**EXT. UNDER THE WATER - CONTINUOUS**

Ben hits the water hard and lunges deep. His eyes open, he floats... and then turns slowly. The yarn is no longer tied to his wrist.

He swims down, looking for some sign of Hanna - but finding nothing. Ben decides to swim deeper, and deeper still...

As he sinks down under the water, Ben looks back up toward the surface, where the SHADOW OF HIS OWN BODY FLOATING IN THE RIVER can be seen against the moonlight.

Ben turns away from the floating form and then stops short... as a small GLOWING JELLYFISH SWIMS PAST HIS FACE.

He watches the little imaginary creature, and then looks down, to where HUNDREDS MORE JELLYFISH gather against a GROWING BLUE LIGHT.

Ben swims down toward the light, and as he does so the water becomes clearer, the jellyfish part to let him through, the LIGHT BECOMES MORE PRONOUNCED.

Ben swims down harder, kicking against the water... and then the WORLD TURNS UPSIDE DOWN, and Ben emerges into...

**INT. PUBLIC POOL - NIGHT**

Ben gasps for breath on the surface of the water in the public pool. He treads water, trying to orient himself... he notices that he's in the BLACK SUIT he wore for his suicide.

Looking around, Ben suddenly remembers why he came, and then spies Hanna running along the far end of the pool, past a SIGN that reads; "NO RUNNING."

Ben calls out to her as he swims for the edge.

BEN  
Hanna! Wait!

Ben pulls himself out of the water, his suit sopping wet. He starts to chase after Hanna, carefully refusing to run.

**FULL SHOT HIGH DIVE PLATFORM - CONTINUOUS**

Hanna watches Ben and starts to climb the high-dive platform, step by step.

Ben reaches the base and looks up, the dizzying height worrying him for a moment before he starts the climb.

QUICK MONTAGE:

In a number of quick cuts, both Ben and Hanna climb the steps to the very top of the high-dive platform.

**INT. PUBLIC POOL, TOP OF THE PLATFORM - MOMENTS LATER**

Ben climbs the last few steps up to the HIGH-DIVE PLATFORM of the indoor pool - still dripping wet and sodden. He finds Hanna at the end of the platform, looking back.

HANNA

Aren't you tired yet?

BEN

(gasping)

Yes! Are you kidding me? I'm exhausted. Why are we doing this? You just run? That's your big plan?

HANNA

You don't have to chase me.

BEN

Don't you get it? We're dying right now. I'm out there drowning in a river!

HANNA

So give up.

BEN

No! You don't control me, you don't give the orders. I don't want you.

Hanna looks at him with so much desperation that it hurts.

HANNA

THEN WHY DID YOU MAKE ME?!

BEN

Because I was afraid! Because I wanted to feel connected to something that mattered, to something amazing and incredible!

(then, quietly)

Because I wanted a story worth telling.

HANNA  
(accusing)  
You didn't want to live anymore.  
You didn't want anything but me.

Ben thinks for a moment, then looks up.

BEN  
Well now I want something real. I  
want... I want someone real.

HANNA  
Let me stay.

Ben shakes his head, water dripping off him.

BEN  
I don't know exactly how this  
works, but I can't leave you in  
here. I can't spend the rest of my  
life expecting you around every  
corner.

HANNA  
So you just die? Again?

BEN  
That's up to you.

Hanna wipes at tearful eyes with the heel of her palm. She  
thinks, considers, and then - in due course - she nods.

HANNA  
I know how to fix it.

She steps closer and wraps his arms around her. Ben is  
hesitant at first, but allows her to guide him.

BEN  
What are you doing?

They hold each other close, quietly intimate.

BEN (CONT'D)  
Hanna, I'm sorry.

Ben wraps his arms around her. Hanna kisses his ear.

HANNA  
When this is over, you should  
probably get on some new drugs.

Ben smiles, sadly.

Hanna balances them at the edge of the platform... and then they tip, and fall.

Ben falls alone from the platform in a slow dive to the pool below. He hits the water cleanly...

**INT. UNDER THE WATER - NIGHT**

Ben and Hanna fall into the pool water, holding each other tight. Glowing luminescent lights swirl around them... STARS SHINE BELOW THEM... and Ben looks into Hanna's eyes.

She speaks perfectly clearly.

HANNA  
Don't let go.

Ben nods and they hold each other... and she struggles, gasps, and then goes still and silent. Ben watches her drown.

Ben stares as Hanna slips from his arms, rising slowly away, eyes fixed, as Ben sinks lower... LIGHT FADING AROUND HIM.

**EXT. THE RIVER - NIGHT**

Ben bursts from the water, gasping and coughing as if reborn.

**EXT. THE RIVERBANK - MOMENTS LATER**

Ben pulls himself up onto the riverbank, and then falls back, wet on the ground.

He catches his breath and can hardly move. And then he starts to laugh to himself... filled with utter relief.

The SCRUFFY HOBO looks down at Ben curiously.

SCRUFFY HOBO  
Hey, buddy. You alright?

Ben looks up, and then gets up. He feels himself over.

BEN  
Yeah, I think so. I lost my keys.

SCRUFFY HOBO  
My condolences.

**EXT. BETTY'S BACK YARD - NIGHT**

Ben moves through his mom's backyard to a window. Ben pries the screen out and jumps in. He is not graceful.

**INT. BETTY'S HOME - NIGHT**

Completely exhausted, Ben makes his way through his mother's home and into the kitchen. He heads for the fridge and fails to notice that is his NORM AND BETTY ARE MAKING OUT on the sofa. They're both in various stages of undress.

Ben pulls out a pack of lunch meat and starts eating. Then, Betty sees him. She GASPS. Ben looks, and drops the meat.

BETTY

Ben? What's the matter?

Ben stares at his mom and dad in their sexual embrace. Norm and Betty stare right back. A moment draws out.

NORM

Don't throw away that meat. It's still good.

Ben walks out. In the living room, Betty looks to Norm.

BETTY

Real nice.

NORM

What'd I do?

Betty pulls away. Norm slumps, disappointed.

**INT. BEN'S OLD BEDROOM - MOMENTS LATER**

Ben goes through his old dresser looking for dry clothes. His old room is an eighties kids-room. It's pretty sparse. Betty comes to the door with a towel. Ben looks over.

BEN

You keep that up you're gonna wreck his heart for good.

BETTY

And what about your heart?

BEN

I just lost my keys. That's all.

Betty looks away, almost on the verge of tears.

BEN (CONT'D)

Are you crying? Is the sex that bad?

BETTY

They call me at two o'clock in the afternoon and tell me my son tried to kill himself. Sliced up arms and my little boy nearly bled to death!

BEN

Mom, I'm fine...

And with a sudden, sharp hand, Betty slaps him, hard.

BETTY

I raised you better than that!

(beat)

If you think you're all alone, then you just open your eyes and you look around, because you are never alone, never been alone. I don't care if you never had a sister, or you lost a wife, or some girl I don't even know... you have a family, and you have friends. And that's enough. You hear me?

Ben looks over and sees a picture on the bedside table - it shows a SMALL BOY, in a red cape with a toy sword. He recognizes himself as a young boy. Ben nods, looking up.

BETTY (CONT'D)

And you don't ever make me get that phone call again.

(beat)

Now, you wanna stay the night?

Norman walks past the door in an old robe eating lunch meat.

BEN

Definitely not.

Betty looks back to Ben.

BETTY

You want to find true love? You let someone see you at your worst. And then watch if they stick around.

Ben considers that. He smiles a bit.

BEN

I think I just remembered where my spare keys are.

**EXT. DEPARTMENT STORE DISPLAY WINDOW - NIGHT**

The display window is half set up with a couple mannequins and scattered dressing... and no sign of Tabby.

**INT. DEPARTMENT STORE SUB-BASEMENT - NIGHT**

In a sub-basement storage area of the store - a large room with dim light and a haze in the air - a sea of silent, motionless figures stands.

The room is full of mannequins - like a cocktail party of naked, frozen people. Each of them standing and waiting for their turn upstairs. Red yarn is tied around each of their wrists, and in among them stands Tabby.

Tabby moves through the statues, looking for the right one. She is dressed as plainly as possible - simple and clean.

BEN (OS)

I like your friends.

Tabby looks up suddenly, and finds Ben standing among the faceless faces. She is relieved to see him, but angry.

TABBY

Where have you been? I called you, I went home and Joel said you were talking like a crazy person!

BEN

He said you broke up.

Tabby starts walking towards him through the crowd, ducking under red string that stretches between each mannequin.

TABBY

Don't change the subject. You leave a picture with no one else in it, run off into the night? You can't do that, okay? You can't be this selfish jerk all the time, because I'm your friend and I...

BEN

Tabby, would you just let me talk?

TABBY

No! All you do is talk. And I listen and I nod and try to make sense of it and I'm done. Okay? I'm just, I'm... fucking done.

BEN

Okay. You talk.

TABBY

I will! I'm not your damn nurse or something, okay? And you have to stop being like this, and stop treating people like we don't count, and stop looking for things you don't need. Because... well, because you have friends, and there are people who-- and because I...

Ben steps forward, ducking under a string. Closer still.

BEN

You can do it.

TABBY

When you almost died... I almost died. And I hate that.

Tabby takes a deep breath. She's not sure if she said something important, but she feels like she did.

Ben steps toward her, ducking under another red string.

BEN

I know the feeling.

Tabby smiles. Only one string separates them.

Ben reaches up and tucks her hair behind her ear. He kisses her cheek.

TABBY

You have to do the other side now.

BEN

Right. Sorry.

Ben does the same on the other side.

BEN (CONT'D)

Better?

TABBY

We'll see.

Seen from above, the red yarn strung between the mannequins forms a spider-web across the room - as Ben and Tabby hold each other in dim light among silent and still bodies.

FADE OUT:



THE SOUND OF TYPING.

BEN (VO)  
So there you have it. That's my  
story...

**INT. BEN'S APARTMENT - DAY**

Ben pulls a typewritten letter from his typewriter and folds it into a stiff delivery company envelope which he seals and addresses. Several new pill bottles sit nearby.

A few mannequins are scattered around his now very NEAT and ORGANIZED apartment.

BEN (VO)  
And now that you've read it, I hope  
you understand why I don't think we  
should meet.

**INT. DELIVERY TRUCK - DAY**

The envelope sits on a shelf on the delivery truck.

BEN (VO)  
But I know that we're connected.

**EXT. JANUARY ROAD - DAY**

The delivery truck turns and drives down January road.

BEN (VO)  
That we are all connected. In ways,  
and through circumstances, by  
staggering coincidences we'll never  
understand.

**EXT. 42 JANUARY ROAD - DAY**

The delivery truck pulls to a stop outside number 42.

BEN (VO)  
Because I think that's what life  
is. It's a tapestry, woven and dyed  
a thousand different ways.

**INT. 42 JANUARY ROAD - DAY**

Inside the entry hall of number 42, the DOORBELL RINGS. The shadow of the delivery man can be seen through the window.

BEN (VO)

And we're all threads. Tangled and alone. But the lucky ones, the best of us, have been tied up from day one.

(beat)

We just can't see it.

**EXT. 42 JANUARY ROAD - DAY**

The door to number 42 opens up, and ALEXA - Ben's therapy rival - stands holding a tattered PURPLE STUFFED BUNNY. She looks up at JOEL - Tabby's ex - who holds the envelope.

JOEL

Hi there. I have a delivery... for Hanna Weathers?

Alexa rolls her eyes and looks back into the house.

ALEXA

Mom! There's a man here.

Alexa and Joel wait a moment as THE REAL HANNA (30) - The blonde woman that Tabby found - comes to the door and meets Joel's gaze. She smiles and suddenly cares about her hair.

JOEL

Are you Hanna Weathers?

She smiles and holds out her hand to shake, before realizing how silly it is to shake hands with a delivery man.

THE REAL HANNA

I'm, yes.

She takes the envelope and signs her name. Joel smiles.

THE REAL HANNA (CONT'D)

Thanks.

Their hands linger over the pen. Hanna blushes.

THE REAL HANNA (CONT'D)

Sorry. I, uh, put my number...

(tapping his clipboard)

Just in case.

Joel sees the number and smiles at her. Alexa rolls her eyes.

ALEXA

Jeeze. Get a room.

JOEL  
Well... you have a good day.

The Real Hanna closes the door. She looks down at Alexa.

ALEXA  
What?

**EXT. 42 JANUARY ROAD - DAY**

Joel gets in his truck feeling good. Finally.

BEN (VO)  
So for now, good bye and good luck.

**INT. 42 JANUARY ROAD - DAY**

The Real Hanna stands by the door and opens the envelope. She starts pulling out typewritten pages.

Hanna is very surprised and interested by what she reads.

BEN (VO)  
Sincerely, your almost, but not  
quite brother... Benjamin Levin.

The Real Hanna looks up, a slow and dawning realization fills her up like wine into a bottle. She looks back at the letter.

THE REAL HANNA  
I'm... I was fucking adopted?

ALEXA (OS)  
I heard that!

The Real Hanna whips her head around.

THE REAL HANNA  
Go to bed!

CUT TO:

**EXT. TOURIST STREET - DAY**

Ben and Tabby eat hot dogs together outside, looking over a printed photo from the STREET PHOTOGRAPHER'S VAN (parked near by) In the PHOTO both Tabby and Ben are smiling. Ben is kissing Tabby's cheek.

BEN  
It's good, right?

TABBY  
Well, I look good anyway.

Ben looks at her. He has ketchup on his cheek.

TABBY (CONT'D)  
You've got something... right--

Ben wipes with a napkin on the other cheek. The napkin has ketchup on it - smearing on his other cheek.

BEN  
Did I get it?

TABBY  
No! That's so much worse.

Ben wipes ketchup on his forehead.

BEN  
Now?

Tabby is mortified, but grinning.

TABBY  
Keep going.

Ben does. Tabby laughs. He dabs some on her, and she stops.

TABBY (CONT'D)  
Okay, no. That's not funny.

FADE OUT:

THE END.