

BACK IN BLACK

Written by

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15.0 DRAFT( NO NUMERADO)

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INT. HACIENDA STUDIO - DAY

In a stuffed dark studio containing thousands of old books. It's a bit dark. Lots of antiques and sculptures. On the walls: a periodic table, scribbled boards, a huge corkboard with notes. Handwritten chemistry compounds hang everywhere.

Brilliant chemist CALLISTO BLACK(30's) sits behind a heavy wooden desk. He makes an online donation to "Comacare.org" in his Mac Book Pro.

He donates \$1,000 USD. Erases. Then \$100,000 USD. Erases. Finally \$1,000,000 USD. Presses "Enter."

On the screen of the computer, at the "online" names of the "Messenger," a phone number pops up - "NEGRO 19-92-51-82." Black eyes it with curiosity.

He picks up the phone and dials. The phone is answered.

We hear road noise in the background.

BLACK  
(to phone)  
Hello?

BLACK'S VOICE (V.O.)  
(over phone)  
Yes?

BLACK  
(to phone)  
Excuse me, Sir. Whose number is it?

BLACK'S VOICE (V.O.)  
(over phone)  
Mine! Who's this?

BLACK  
(to phone)  
Who is this?

BLACK'S VOICE (V.O.)  
(over phone)  
Black. Who's there?

Black is flabbergasted! Drops his phone.

BLACK'S VOICE (V.O.)  
(over phone)  
Hello! Hello!

Black screen.

SUPER:

(CONTINUED)

CONTINUED:

"Time moves in one direction, memory in another.  
"NOT IN THIS CASE."

*EXT. MEXICO CITY STREETS - DAY (FIVE YEARS BEFORE)*

*A top speed red ambulance swings side to side, avoiding traffic. It has Mexican licence plates.*

*INT. RED AMBULANCE - DAY*

*Two Paramedics saving Callisto Black's life.*

*The ECG display turns flat line.*

*PARAMEDIC 1  
(to Paramedic 2)  
He's way too intoxicated.*

*He turns his back to Paramedic 2 who stares deep at an unrecognizable bruised face soaked in blood. Callisto Black (20's) is fighting for his life.*

*PARAMEDIC 2  
(whispers)  
Shit.*

*Callisto's bruised face looks at Paramedic 2.*

*Paramedic 2 delivers a shock to the patient's chest.*

*FLASH OF MEMORY: four horses pulling a carriage crash. A thousand pieces fly away.*

*BACK TO AMBULANCE: Paramedic 2 delivers a shock towards the patient's chest.*

*ECG Display: Flat line turns back to normal.*

*The patient's eyes open.*

*PARAMEDIC 2 (CONT'D)  
(whispers)  
Don't die on me mister.*

*FLASH OF MEMORY: Blood squirts on a cheek.*

*AMBULANCE TIRES SCREECH.*

*EXT. MEXICO CITY STREETS - DAY*

*The red ambulance speeds to its limits. A green ambulance (Ambulance #2) passes them faster.*

(CONTINUED)

CONTINUED:

PARAMEDIC IN AMBULANCE 2 (V.O.)  
We are losing him!

EXT. HOSPITAL - CONTINUOUS

Both ambulances arrive. The paramedics deliver two stretchers. One has Callisto. The other one Callisto's son MORRISSEY. Both are so injured that they are unrecognizable under the emergency gear.

PARAMEDIC 2  
They're both breathing.

FLASH OF MEMORY: A huge oak branch falls toward a pair of skinny small legs. Morrissey's legs.

INT. HOSPITAL EMERGENCY ROOM - CONTINUOUS

Doctors run around trying to resuscitate Callisto. The EKG machine shows bad news. Bad blood pressure shows in a monitor. An I.V. drips.

A YOUNG DOCTOR cleans blood away from the bruised face revealing Callisto's still rictus and open eyes.

FLASH OF MEMORY: The carriage crashes, immersed in a cloud of dirt and mud. A wheel flies apart.

Callisto inhales deeply oxygen from a mask.

BLACK PAST  
(susurra)  
Apple.

His eyes close.

FLASH OF MEMORY: A long dark tunnel. A round light on the end of the tunnel fades until completely dark.

INT. HOSPITAL ROOM 1 - DAY

A shutter from a still camera opens. A Doctor takes a picture of Callisto's face wrapped in bandages. His head is half shaved and stitched. He looks like a mummy. His eyes are closed.

SASHA (20's), poetry in motion, stares at the deteriorated face. In the room, four doctors whisper.

DOCTOR 1  
(whispers to Doc 2)  
Fracture, severe brain damage. Two months.

(CONTINUED)

CONTINUED:

DOC 2  
 (to Sasha)  
 Mrs. Black...

SASHA  
 I heard.

DOC 2  
 You might want to get your affairs  
 in order.

SASHA  
 I heard. Thank you.

The doctors leave the room.

SASHA (CONT'D)  
 (screams to Callisto)  
 Motherfucker!

INT. HOSPITAL ROOM 2 - DAY

Callisto rests on the bed. No bandages. His eyes closed.  
 He breathes through a tube inside his throat.

A chubbier Sasha cries. Sasha turns to reveal a pregnant  
 belly.

YOUNGER ALIX(8) gets up from a wheelchair. She grabs her  
 mother's tummy and stares at her father. She has a patch  
 on her forehead.

Delta waves in a medical monitor.

INT. HOSPITAL ROOM 3 - NIGHT (PRESENT)

Delta waves in a medical monitor.

ALIX(13) has a scar on her forehead. She's beautiful,  
 preppy. Could've been the "it" girl in school if she  
 wanted. She stares at her father.

KIM(5), a cute boy, teases his nerdy brother MORRISSEY  
 (now 12) who sits in a wheelchair.

SASHA  
 Stop it!

Callisto Black's eyes are closed.

FLASH OF MEMORY: *Horses falling.*

Black's eyes open.

(CONTINUED)



CONTINUED:

MAIN NURSE

Callisto!

Main Nurse throws the ball towards Black's face.

FLASH OF MEMORY: *A cellphone flies among wood and lands on the dirt.*

The ball hits Black's face.

MAIN NURSE (CONT'D)

Mr. Black, I'm so sorry!

She picks the ball up. She throws it again in his face's direction.

EXT. HOSPITAL GARDEN - DAY

Alix catches a ball while sitting on a wheelchair. The Main Nurse helps Black baby-stepping inside two therapeutic bars. He's trying to reach the end where Alix encourages him with the ball.

ALIX

Come on! It's just a few steps,  
you can have it.

Alix gets off the wheelchair. She teases her father with the ball.

Far away, Sasha talks to DR. WINE (60s), wearing a white robe.

DR. WINE

He is ready. He can go home now.

SASHA

Not the kind of ready I want for  
him. I don't want "Rainman"  
ambling my house gardens.

DR. WINE

You can't hide the truth from him.  
He'll find out one way or another.  
You are going to have to tell him  
the truth some day!

SASHA

No I don't. Neither does anybody  
in the house.

DR. WINE

He might be having flashbacks  
already as we speak. He'll find  
information anyhow. Internet.  
Anywhere!

(CONTINUED)



CONTINUED:

SASHA

I'll make sure he doesn't. His past is buried many meters under. Life is built upon second chances, and I'm giving my husband that chance.

DR. WINE

He might not remember anything around the accident now, but he'll start from his childhood and then on. It's all hidden in his subconscious.

SASHA

I don't care.

DR. WINE

Well, you should care. He will not release the subconscious pain until he confronts the negative experience again.

SASHA

We'll find a way.

JOAQUIN(50s) a big, tall man dressed as an English butler arrives.

SASHA (CONT'D)

Thank you, Doctor.

Dr. Wine leaves.

SASHA (CONT'D)

(to Joaquin)  
I'm glad you came.

Joaquin looks at her. He takes out an iPad. He writes in it: "I'm glad he is okay now."

SASHA (CONT'D)

Adriana told me you wanted to quit.

Joaquin writes: "I'm aware of my limitations."

SASHA (CONT'D)

I know deeply how you feel. But we need you. He needs you. I need you too. Remember your promise, and stick to it.

(CONTINUED)

CONTINUED: (2)

Joaquin stares at a far away Black. Black stops, tries to tie his she laces. He can't. He touches his head. A vulnerable Black starts crying.

Joaquin writes: "I'll think about it."

SASHA (CONT'D)

Your wife already agreed to stay.

Sasha walks to Black.

SASHA (CONT'D)

Your compassion will be rewarded.

(to Alix)

He must have a headache. Give him an aspirin.

Alix does. She takes out a bottle and pulls an aspirin from there, putting it towards Black's mouth.

*FLASH OF MEMORY: Black's hand puts a pair of color capsules on his tongue. He swallows them. He is about to put another one in his mouth.*

INT. HOSPITAL ROOM 5 - DAY

An aspirin pop's inside Black's mouth. Black's hair has grown. Sasha gives a laid Black a glass of water. He sips some water. Sasha kisses Black on the forehead.

Alix shows him an apple.

ALIX

Apple.

Alix shows him a small banana.

ALIX (CONT'D)

Banana.

BLACK

(mumbles)

Small banana.

They all smirk.

ALIX

Nice.

INT. HOSPITAL ROOM 6 - NIGHT

In the bed, Sasha shows Black the family album.

(CONTINUED)

CONTINUED:

BLACK

In the coma I had a very strange recurrent dream. I was a young man... I was a graffiti street artist. And I lived with a soap opera star...

SASHA

That's weird.

BLACK

It was. My father?

SASHA

Your father... Your mother. They're both gone. You just went to your fathers's.

Sasha turns a page.

BLACK

What happened?

Sasha goes on without stopping. She shows album photos as she talks.

SASHA

Leukemia and lung cancer. Joaquin and Adriana. She was your nanny since you were born. Joaquin is way more than the butler. They both helped you grow up. He lost his voice. He won't be able to talk to you.

BLACK

I mean how did this happen? How did I get here?

Black looks at her. She stares at him.

SASHA

Baby! We'll get there. There's a lot you have to know. Baby steps!

Sasha caresses Black. She goes back to the album.

SASHA (CONT'D)

They have a daughter, Pearl. You'll meet her. She's very nice. Re-meet her, I mean.

She shows him in the album a picture of a younger Morrissey.

(CONTINUED)

CONTINUED: (2)

SASHA (CONT'D)

This is your older son Morrissey.  
He hasn't been able to come here  
since you woke up.

BLACK

Wh... ?

She cuts him off.

SASHA

He doesn't like hospitals.

She puts the album away.

SASHA (CONT'D)

And... I... there's something more  
you have to know.

She takes a deep breath.

SASHA (CONT'D)

I gave birth while you were in a  
coma.

Alix enters with Kim. Sasha gets both Kim and Black  
together.

SASHA (CONT'D)

This is Kim. Your youngest son.

Black touches him. He hugs Kim. Kim cries. Black looks at  
all. Kim hugs him hard.

BLACK

How was my life back then?

*FLASH OF MEMORY: A lab. Black holds a cellphone on his  
shoulder. While he talks he mixes substances from a  
beaker.*

INT. HOSPITAL ROOM 7 - DAY

We see a photo of Kim's face. The room is full of  
photographs of people with their names below. Pearl's  
photo is next to Kim's, Morrissey's, etc. Important  
objects from Black's life are labeled the same way, such  
as house keys, his laptop, cellphone, horse, car, etc.

Black sits in a wheelchair. He reads a chemistry internet  
page on a Mac Book Pro. His shoelaces are untied.

Sasha enters with Kim who is holding as many books as he  
can carry.

(CONTINUED)

CONTINUED:

BLACK  
This is amazing!

Kim places the books on top of a column of chemistry books. Black pets Kim's hair.

BLACK (CONT'D)  
Books? This thing is amazing!

Sasha teaches him how to use the fork and the knife. Alix enters.

Sasha notices the shoelaces. She ties them up.

Black cuts the food, places it in his mouth. Alix and Sasha celebrate and kiss Black.

SASHA  
(to Alix)  
Wait.

Sasha turns the wheelchair opposite the wall.

SASHA (CONT'D)  
(to Alix)  
You got to see this. Go on.

Black turns his back to the wall.

BLACK  
Pearl, Kim, Joaquin, Adriana,  
Carlos the pool cleaner, Pedro,  
Morrissey, Dr. Wine, the horse is  
Chester.

ALIX  
Very well.

BLACK  
Mary, Germane, Molly and Ruben.

Alix claps. She hand signs "impressive" to Black. Black hand signs back "thank you." He winks.

Alix is in awe.

ALIX  
(laughing)  
You learned that too. Twice!  
Impressive!

Alix takes the Mac Book Pro.

ALIX (CONT'D)  
Let's see this.

Images appear as Black mentions them.

(CONTINUED)

CONTINUED: (2)

BLACK  
Pearls, apple, black pearl,  
banana, diamond, pineapple...

A fig appears in the boards.

BLACK (CONT'D)  
Testicle.

Silence.

SASHA  
Okay. Who did that?

A hiding Kim raises his hand.

They laugh.

KIM  
Well. It looks like a testicle to  
me.

ALL  
Fig!

BLACK  
Fig? I'm sorry!

Images of paintings appear.

BLACK (CONT'D)  
Frida Kahlo, Picasso, Dali, and...

SASHA  
You'll remember more when we get  
home.

A wrapped present appears in the computer screen.

BLACK  
Box.

ALIX  
Present!

BLACK  
Present!

SASHA  
Come on. Let's get ready.

BLACK  
Present. Presents. Gifts.  
Donations! I want to arrive home  
with gifts. Do we have any money  
for gifts and donations?

(CONTINUED)

CONTINUED: (3)

Sasha helps Black get up. Black gets up from the wheelchair and goes to the bathroom.

SASHA

It's Morrissey's birthday the day we arrive home. We might, yes.

BLACK

How much money do we have?

INT/EXT. HELICOPTER - DAY

Panoramic view from the chopper: A golf course, two ponds, a lake, a green field, pine woods, and a huge two-story hacienda.

INT. HACIENDA - KITCHEN - DAY

Female cooks(25) and maids prepare very special Mexican food.

INT/EXT. HELICOPTER - DAY

This majestic fifteenth century colonial hacienda has everything Mexican pesos can buy, including a private chapel, swimming pool, and three horse paddocks.

INT. HACIENDA - STUDIO - DAY

Joaquin prepares Black's studio. Puts all the gadgets in the desk's drawers. Turns on Black's laptop. Dusts off for pristine perfection.

INT/EXT. HELICOPTER - DAY

From the hacienda's central plaza, an entourage cheers. All the hacienda staff.

INT. HACIENDA - STABLE - DAY

A man brushes a beautiful stallion among twenty four more.

EXT. HACIENDA - CENTRAL PLAZA

The entourage cheers and waves as the large black helicopter lands.

(CONTINUED)

CONTINUED:

Alix holds a handmade sign that reads: "Welcome back, Papa."

The chopper lands ten yards away from a fountain. Its glossy black logo reads "Black Inc."

The reception committee consists of thirty servants in uniform and most of Black's family waving joyfully.

ADRIANA (50s), a cute Mexican nanny, waddles as she holds Kim's hand.

From inside a window the face of Morrissey watches the arrival.

Five people in dark business suits descend from the helicopter.

From the other side of the helicopter, GERMANE (20s) steps down, loaded with shopping bags, luggage, and a briefcase. He struggles to keep a huge purple stuffed monster under his armpit.

INT. HELICOPTER - CONTINUOUS

Sasha unbuckles her safety belt. Black sees the crowd. Black doesn't move.

SASHA

Come on. What's going on?

Black's hands sweat.

SASHA (CONT'D)

Don't be scared! We have to get down.

BLACK

I can't.

SASHA

You can do it. You'll be fine. Trust me.

BLACK

This is too much.

Sasha hugs Black. She gets the safety belt loose. She gives him her hand. Tight! She helps him down.

SASHA

Go. Let yourself go.



EXT. HACIENDA CENTRAL PLAZA - CONTINUOUS

Sasha steps down from the chopper. She helps down an unflappable, handsome Mr. Black wearing a three-piece Dior black suit, white shirt, tie and a pair of black designer sunglasses.

He stops. He is stunned.

Mr. Black walks towards the entourage. Kim runs to him. Black holds him, paternally kisses him. Kim kisses Black next to the scar.

KIM

Welcome home!

Black carries Kim towards the receiving committee. They are all in line. They all wear name tags. First in line is Joaquin.

BLACK

You are Joaquin.

Joaquin has an iPad mini hanging from his neck. He takes it and writes: "Yes. I am. Welcome home."

BLACK (CONT'D)

Thank you. What a great tool, isn't it?

SASHA

This way.

Black walks to the people. Carlos the pool cleaner is in front. Black greets as he walks.

CARLOS

I'm Carlos.

BLACK

You keep the pool nice and tidy.

CARLOS

Yes, Sir.

MARY

Mary, Sir.

MOLLY

I'm sorry, Sir.

She hugs him and cries.

BLACK

It's okay. Thank you. Thank you all for such a warm welcome.

(MORE)

(CONTINUED)

CONTINUED:

BLACK (CONT'D)

And you all can get rid of the  
name tags.

They all do.

RUBEN

Sir.

BLACK

Good day, Ruben.

Black kisses Sasha.

Germane struggles forward and gives Kim the stuffed  
monster. Kim happily snuggles it.

SASHA

(to Kim)  
What's the magic word?

KIM

Please?

SASHA

The other...

KIM

Please don't hit me?

Everyone laughs.

SASHA

The other magic word.

Kim twirls his head to Black.

KIM

Thank you!

They all smile.

Adriana waddles towards Mr. Black.

ADRIANA

Welcome.

Everyone walks toward the hacienda's main building.

Joaquin receives bags and luggage from the men in black  
suits. He bows to Germane.

Germane and men in suits turn and walk back to chopper.

Black and his entourage pass near PEDRO(30)who is  
polishing a carriage that adorns the plaza.

(CONTINUED)

CONTINUED: (2)

Black stops and looks at the carriage. Sasha's hands sweat; she looks at Joaquin and Adriana. They all look at each other. Adriana holds her breath.

BLACK  
How are you Pedro?

Pedro rubs his head.

PEDRO  
Not very well, Sir. This headache is really killing me.

Black throws him an aspirin. Walks again.

BLACK  
Extra strength!

PEDRO  
Thank you, Sir. Welcome back! We missed you.

Adriana lets her breath go.

Black walks again.

A golden plaque on the carriage reads: "LA GAVIA." Beneath the plaque a quotation reads: "Actions of the past have become our present. Actions of the present will become our future." ~ Siddhartha Gautama

As Sasha escorts the crowd through the main door, the chopper lifts off, flies away.

Morrissey closes a curtain in front of him.

Black looks up at the hacienda's front facade. He takes a deep breath. Goes in.

INT. HACIENDA DINING ROOM - CONTINUOUS

This opulent renaissance "Renaissance" decorated room is filled with gorgeous antiques (as the entire hacienda is).

At the table, the Black family (minus Mr. Black) dines.

Black enters. He holds a gift wrapped box. He sees the family.

Black goes straight to Morrissey (nerdy, Polo preppy), gives him the gift and hugs him.

BLACK  
Happy birthday.

(CONTINUED)

CONTINUED:

Morrissey puts his gift aside and ignores his father.  
Black stops, observes his son, looks at Sasha.

SASHA

Sit down.

Black sits opposite Morrissey. He looks at Sasha again.

Sasha gets near Morrissey.

SASHA (CONT'D)

Don't be rude. Open it.

Morrissey eats.

BLACK

It's okay.

Adriana waddles in, leaves a fancy dessert in the middle of the table.

ADRIANA

(to all)

Was the food alright?

THE BLACK FAMILY

Yes Nana! Thank you!

Pearl (20s), hot brunette, Adriana and Joaquin's beautiful daughter, serves coffee in a very traditional manner.

PEARL

(to Black)

Would you like some coffee, Sir?

Black considers it, sniffs the aroma.

PEARL (CONT'D)

It's homegrown. As you like it.

Black approves. Pearl pours the coffee into his cup.

BLACK

Thank you! Smells great.

Pearl exits.

From the hallway, Joaquin enters. He walks down a wooden handicap ramp that covers the entry stairs. He holds a candled cake. He puts it in front of Morrissey.

ALL

(sing)

Happy birthday to you...

(CONTINUED)

CONTINUED: (2)

The cake has an airplane design. Its frosting reads: "Why walk if you can fly? Happy B-day!" Black sees the cake.

FLASH OF MEMORY: *Students pay attention in a full university physics auditorium.*

*Black explains a huge compound behind him.*

BLACK PAST  
*And if Einstein is right, this is  
 how chemistry blends into  
 physics...*

*An EXOTIC MODEL sits in front of him. She whispers "Happy Birthday" then she blows him a kiss. He gets antsy.*

*The family (minus Kim) walk in the auditorium with a cake. They sing "Happy Birthday." The crowd follows. All the students take out presents from below their seats. Black smiles.*

Back in the dining room, everyone celebrates as Morrissey unenthusiastically blows out his candles.

BLACK  
 Please open the box.

SASHA  
 Don't be rude. Open it.

Morrissey opens it. It's a gold Rolex. Morrissey puts it aside.

MORRISSEY  
 I don't want a gold watch.  
 (to Sasha)  
 You know what I want!

A moment of discomfort.

SASHA  
 (to Morrissey)  
 We are trying our best, okay?  
 And...

MORRISSEY  
 Can I be excused now? I want to go  
 to the garden.

SASHA  
 Yes, you may.

She turns to Alix, who stares at her.

SASHA (CONT'D)  
 Pearl! Morrissey is ready!

(CONTINUED)

CONTINUED: (3)

Pearl comes in with a carbon fiber high-tech wheelchair.

Alix stands up, goes behind Morrissey. They both position Morrissey on the wheelchair and Alix pushes him out of the room. The rest of the family and Joaquin follow them down the wooden ramp towards the terrace and garden.

Black is shocked.

BLACK  
(to Sasha)  
When did that happen?

*FLASH OF MEMORY: Black pulls the reins of a carriage. Horses fall. The carriage crashes in pieces. A huge oak branch falls toward Morrissey's legs.*

Black stares at Morrissey as he leaves.

BLACK (CONT'D)  
(to Sasha)  
Oh! My God!

SASHA  
We'll talk about it later. One thing at the time. You have a lot to catch up on.

Joaquin comes in.

SASHA (CONT'D)  
Joaquin, would you show him around? Then guide Mr. Black to his studio, please.

Joaquin nods. They both get out. Black sees a clock on the wall.

*FLASH OF MEMORY: A lab. The clock on the wall. Black holds Exotic Model's waist while he mixes substances from a beaker. She kisses him.*

EXT. PLAZA - DAY

Black and Joaquin walk through as Black watches every detail of the construction.

BLACK  
Will he ever forgive me?

Joaquin takes out his iPad, writes "I don't know."

BLACK (CONT'D)  
I won't blame him.

EXT. HACIENDA STABLE - DAY

Black sees the horses.

BLACK

Wow! Do I know how to ride one of these?

Joaquin nods.

EXT. GOLF COURSE - DAY

Black looks in every direction.

BLACK

This is enormous!

Joaquin nods.

EXT. CATACOMB - DAY

They pass through the catacomb. Black stops.

FLASH OF MEMORY: *A wild party goes on in there.*

BLACK

Was there some kind of party in here?

Joaquin has a poker face. Black walks. Joaquin follows him.

EXT. GARDEN - DAY

They walk through. Joaquin speeds his walk.

Black sees the basement door. He stops.

BLACK

What's in there?

FLASH OF MEMORY: *The same door.*

Joaquin sweats, shrugs his shoulders.

INT. LIVING ROOM - DAY

Joaquin and Black walk through the living room. Black stops, stares at objects. He grabs one, sees it, leaves it, walks out.

INT. HALLWAY - DAY

These Baroque golden walls are filled with paintings from famous artists such as Salvador Dali and Frida Kahlo. (The paintings he saw in the computer screen at the hospital.)

The floor is littered with Kim's toys. Black and Joaquin try not to step on anything.

Black passes in front of a Picasso painting decorating the hallway. He stops and sees it.

BLACK

Are these real?

Joaquin nods.

It's a bit tilted. Black places it horizontally perfect.

Black walks. He sees the inside of his kids' rooms. Alix's room is nice and tidy. Morrissey's has handicap facilities.

Black passes Kim's room. It's a mess of toys. He sees other doors. Joaquin opens one. They go through it.

INT. STUDIO - DAY

A stuffed studio contains thousands of books from the 1600s to present day. It's a bit dark. The antiques and sculptures (including a curious one of a African man smoking a cigarette) generate a lot of shadows. An old convex mirror is on a wall.

Black steps in. Stops.

*FLASH OF MEMORY: Same room decorated different. (Rock n' roll posters.) At his desk the sculpture of the African man smoking a cigarette rests next to Black, who stares at the window. He writes a compound in a napkin. He runs to the blackboard and starts writing the compound there.*

There's a vintage table and a vintage leather sofa.

On the walls are a periodic table, scribbled boards, a huge corkboard with notes. Handwritten chemistry compounds hang everywhere.

*FLASH OF MEMORY: Same room. Black writes a large chemistry compound the blackboard.*

Black enters followed by Joaquin. He goes straight to the compounds. He scans them all.

(CONTINUED)



CONTINUED:

Black rushes to a blackboard with the large chemistry compound in process.

FLASH OF MEMORY: *Black pours beakers of solution at his lab. He writes in a notebook.*

Joaquin walks to a lustrous heavy wood desk where tons of high-tech gadgets contrast with the rest of the room. Joaquin opens the Mac Book Pro.

Joaquin Types: "Good Internet. You can research all you want. :)"

Joaquin leaves. Black goes straight to his desk, sits.

On the desktop Black's personal objects rest: wallet, keys, a brass Zippo lighter.

The tidy desk has a designer chair and two wood chairs on the other end of the desk.

A PHONE RINGS( RING TONE FROM 5 YEARS BEFORE).

Black looks all over the desk. He opens and closes drawers until he finds among many charging devices a cell phone. He looks at the display. It reads: "Blocked." He answers it.

BLACK  
(to phone)  
Hello!

A very low pitch scratchy voice is on the other side of the line. It sounds like his own, but wasted and robotic.

MALE VOICE (O.S.)  
(over phone)  
Welcome back, Callisto!

BLACK  
Who is this?

INT. EXECUTIVE OFFICE - DAY

From behind an office sofa facing a window, smoke from a cigar rises. There's an amazing view of trees.

MALE VOICE  
I can make your son walk again. In fact we are already working on it.

INT. STUDIO - DAY

A still Mr. Black.

(CONTINUED)

CONTINUED:

BLACK

Who is this?

A stack of documents lay in perfect order on the far left of the desktop. In a frame is a professional wedding photo of him and Sasha. Their hair is messy and dry leaves still hang from their outfits.

BLACK (CONT'D)

What do you want?

INT. EXECUTIVE OFFICE - DAY

An old man's hand ignites a cigar.

MALE VOICE

Your head.

Silence.

Male voice Malicious laughter.

MALE VOICE (CONT'D)

Jajaj. I want the compound.

INT. STUDIO - NIGHT

Right next to the photo on the left sits a thick brown Zen Buddhist book. Black places his Mac Book Pro desk center, starts it. Software loads.

THE APPLE START COMPUTER CHIMES.

MALE VOICE (O.S.)

No! It is not on your computer.

Black scans the walls and ceiling.

BLACK

(to phone)

Which compound?

INT. EXECUTIVE OFFICE - DAY

MALE VOICE

You had it before the accident.

INT. STUDIO - NIGHT

Black's hand approaches a cup full of pens and pencils on the far right corner of the desk. All the pencil points are broken.

BLACK

What's the compound for?

Black opens a "junk" drawer. He takes a black pen. He puts the framed photograph and black pen back inside the drawer.

INT. EXECUTIVE OFFICE - DAY

On the other side of the couch, an old hand feeds a goldfish on the end table.

MALE VOICE

You will. Right now. It is somewhere in your head. I can't talk much. Find it!

He hangs up.

INT. STUDIO - NIGHT

BLACK

(to phone)

Hold on, let me write down your...

Black puts the phone down. He looks at the window, stares for a moment. He opens a smaller drawer on the desk. He takes out a smaller photo. It's a snapshot taken by Black on their wedding day:

*FLASH OF MEMORY: A happy Black and a younger Sasha run in a forest in their wedding clothes. They kiss lasciviously. He sets a camera on a stone. A photo is taken...*

*The photo: Their wedding clothes are disheveled. Black's pants are down around his ankles as he and younger Sasha are having sex and laughing.*

Black looks through more objects on the drawer and finds a old mobile phone with a yellow happy face sticker on the back. He puts it on top of desk, next to the Zen book, turns it on.

He turns behind desk to a Zen Buddhist altar full of relics.

Black walks around the room, notes the items on his desk, the books on the shelf.

(CONTINUED)

CONTINUED:

He sits behind a heavy wooden desk. He makes an online donation to "Comacare.org" in his Mac Book Pro.

He donates \$1,000,000 USD.

On the screen of the computer, at the "online" names of the "Messenger," a phone number: "NEGRO 19-92-51-82." Among others. Black eyes it with curiosity.

He picks up the phone and dials. The phone is answered.

ROAD NOISE IN THE BACKGROUND.

BLACK (CONT'D)  
(to phone)  
Hello?

BLACK'S VOICE (V.O.)  
(over phone)  
Yes?

BLACK  
(to phone)  
Excuse me, Sir. Whose number is it?

BLACK'S VOICE (V.O.)  
(over phone)  
Mine! Who's this?

FLASH OF MEMORY: *Black drives his convertible with younger Alix.*

BLACK  
(to phone)  
Who is this?

BLACK'S VOICE (V.O.)  
(over phone)  
Black. Who's there?

Black is flabbergasted! He drops his phone on the right side of the wedding photo.

BLACK'S VOICE (V.O.)  
(over phone)  
~~Hello! Hello! Who's there?~~

INT. HACIENDA STUDIO - DAY

Black picks the phone from the left side of the wedding photo. On the right side of the wedding photo the thick brown Buddhist Zen book rests.

Black hangs up the phone. He runs toward the door. Stops. Goes back to the desk. Opens the junk drawer.

(CONTINUED)

CONTINUED:

Rummages through it. Slams it. Sees the black pen in the pencil cup, takes it.

He writes down "Negro 19-92-51-82." He puts the black pen back inside the junk drawer, closes it. He grabs the note and leaves.

INT. HALLWAY - MOMENTS LATER

Black rushes past the kids' rooms. He jumps over toys.

BLACK

Sasha! Hon!

On the hallway wall, the Picasso has been replaced by a cheap painting. Black doesn't notice; we do.

EXT. HACIENDA GARDEN - DAY

A TEACHER teaches them hand language and lip reading. She explains with charts.

The joyful family sits with Joaquin and Adriana. The kids play with Joaquin. Kim exaggerates his words and body movement when he talks to Joaquin.

KIM

How do you say elephant?

ALIX

(to Kim)

He's mute, not stupid.

Joaquin hands-signs "elephant."

KIM

Can she teach us how to read lips too?

ADRIANA

Joaquin knows.

Black, looking shaken, enters.

ALIX

(to Joaquin)

How do you say I love you?

Joaquin passes his fingers over Alix's face.

KIM

How?

Adriana passes her fingers over Kim's face. Morrissey sees this, turns his head.

(CONTINUED)

CONTINUED:

Black holds his thoughts. He's about to say something.

ALIX  
(to Black)  
Are you alright?

Black stands, frozen. He hides the note with the telephone number. Black stares at them. Morrissey stares at Black.

SASHA  
Honey!

Silence.

MORRISSEY  
Fantastic! Now we have three  
mutes! Not one! Three!

SASHA  
(to Alix)  
Honey, bring your dad a candy bar.  
(to Black)  
What happened?

Alix starts to walk.

BLACK  
(delayed)  
Yes. I'm fine.

SASHA  
Are you sure you're all right?

Alix stops.

Black walks out.

EXT. HACIENDA KITCHEN - MOMENTS LATER

Far off in the kitchen window Pearl cleans. She glances at him. Black goes toward the kitchen.

INT. HACIENDA KITCHEN - CONTINUOUS

Black steps inside.

BLACK  
Pearl. Can I ask you a question?

PEARL  
Yes, Sir?

He gives her the note.

(CONTINUED)

CONTINUED:

Pearl reads "19-92-51-82."

PEARL (CONT'D)

It was your old telephone number,  
Sir. Why?

Black is stunned. He leaves. Pearl stares at the family through the window. Gets antsy. Goes to the door. Stops. Gets a hold on herself. Goes back to cleaning.

INT. STUDIO - DAY

Black enters and takes the phone. He stares at the number on the laptop screen. He dials again.

THE PHONE RINGS.

He snatches a pencil from the cup, bites its eraser.

THE PHONE RINGS.

On the phone his voice answers.

BLACK'S VOICE (V.O.)

(over phone)

Yes?

BLACK

(to phone)

Oh! I... I'm very sorry... I just found my old telephone number, and... I just wanted to know for no other reason than curiosity who owns this number now.

EXT. HACIENDA BACK ROAD - DAY

*Behind the steering wheel of a classic red convertible, is a younger Black. Black Past (five years earlier. 20s) laughs as he holds his cell phone with his shoulder.*

*Black Past's pupils are in full eye dilatation. He looks wasted. A hair strap holds his long dirty hair. He has no scar on his face.*

BLACK PAST

(to phone)

I do! Who's this?

*Black Past is as happy as an ecstasy pill can make him.*

*YOUNGER ALIX(8) sits in the passenger's seat. She takes care of a balloon wrapped present with a big ribbon. She puts it on the back seat.*

(CONTINUED)

CONTINUED:

*The cellphone signal noise lessens as the convertible rides the bumpy road.*

BLACK PAST (CONT'D)  
 (to phone)  
 I own this number! Who is this?

INT. HACIENDA STUDIO - DAY

Black chews the eraser of the pencil.

BLACK  
 (to phone)  
 This is Mr. Black.

BLACK PAST (V.O.)  
 (over phone)  
 Black what? What Black? Black who?  
 Who Black?

BLACK  
 (to phone)  
 Callisto Black.

He puts the pencil inside the cup full of pens/pencils. The black pen lays inside the cup. Black sees the Black pen, takes it. He examines the black pen.

EXT. HACIENDA BACK ROAD - DAY

*Black Past drives recklessly. He lights up a cigarette with his Zippo lighter. There's a pothole in the road ahead.*

YOUNGER ALIX  
 Watch out!

*Black Past hits the hole. Alix flies off the seat.*

YOUNGER ALIX (CONT'D)  
 Whew!

BLACK PAST  
 (to phone)  
 Really? Callisto Black?

BLACK (V.O.)  
 (over phone)  
 Well... Yes.

BLACK PAST  
 (to phone)  
 Is that so? When were you born  
 Callisto Black?

(CONTINUED)



CONTINUED:

*A bigger pothole appears in the road.*

YOUNGER ALIX

*Watch out!*

*Black Past drives around it. Then another. Alix jumps.*

INT. HACIENDA STUDIO - DAY

BLACK

(to phone)

January twenty-fifth, 1974. In the hacienda.

EXT. HACIENDA BACK ROAD - DAY

*Black Past spits out a wad of tobacco outside the convertible.*

BLACK PAST

(to phone)

*Awesome. And my puppy's name was... ?*

INT. HACIENDA STUDIO - DAY

Black cuts him off.

BLACK

(to phone)

You didn't have a puppy. You had a tiger cub.

EXT. HACIENDA BACK ROAD - DAY

*Black Past laughs.*

BLACK PAST

(to phone)

*That was a good one! See ya, man!*

BLACK (V.O.)

(over phone)

*Hey! Wait!*

INT. HACIENDA STUDIO - DAY

Black gets up and knocks the stack of documents on the floor.

(CONTINUED)

CONTINUED:

BLACK

(to phone)

The blond girl's name that rejected you in kindergarten was Montserrat.

EXT. HACIENDA BACK ROAD - DAY

*Black Past stomps on the brakes. Young Alix shouts. The red convertible stops.*

BLACK PAST

(to phone)

Fuck you! Who are you?

INT. HACIENDA STUDIO - DAY

BLACK

(to phone)

Callisto Black!

EXT. HACIENDA BACK ROAD - FORK IN THE ROAD - DAY

*Black Past rests in shock behind the steering wheel.*

BLACK PAST

(to phone)

Goodbye!

*The convertible takes off.*

YOUNGER ALIX

You're pale. Who was it?

BLACK PAST

Never mind. I was just... Talking to myself!

*He grins. They both laugh.*

*Younger Alix grabs the phone and puts it to her ear. Silence. She stares at him. He snatches the phone from her, turns it off, throws it at her feet.*

*Black Past teases her. He pinches her ribs. Younger Alix giggles. They come to a fork in the road. A wasted wooden sign at split pole reads "Back Road" from the one they came from. A "Main Road" sign on the other one.*

YOUNGER ALIX

Watch out!

BLACK PAST

Shit!

(CONTINUED)

CONTINUED:

*Six minivans filled with people pass by the main road.*

BLACK PAST (CONT'D)

*Shit! Shit!*

*The convertible turns left and accelerates down the dusty main road.*

EXT. HACIENDA CENTRAL PLAZA - DAY

*The plaza looks dilapidated. It's barely recognizable. The red convertible arrives. Black Past parks and gets out.*

*Younger Alix gets out. She takes carefully the balloon wrapped present with the big ribbon and walks towards the stable.*

*Black Past opens the trunk and takes out a pair of red small hydrophobic sand bags. He puts them inside his pockets.*

*Two dozen employees relay each other a pair of Louis Vuitton luggage trunks wrapped in transparent shipping tape. They are taken around the Hacienda's building to the basement door.*

BLACK PAST

*Joaquin!*

*Younger Joaquin supervises the employees. Younger Joaquin stops.*

YOUNGER JOAQUIN

*Yes, Sir!*

*Black Past walks Younger Joaquin toward the direction the trunks are taken.*

BLACK PAST

*Someone jacked my phone.*

*Black Past gives Younger Joaquin the phone.*

*The ringtone powers on.*

*Younger Joaquin looks at the phone.*

*Black Past sees the trunks. Joaquin finishes examining the phone.*

YOUNGER JOAQUIN

*Looks okay. You have forty messages on your voicemail. I'll find out what happened, Sir.*

(CONTINUED)

CONTINUED:

BLACK PAST

*There's a cardboard box in the trunk. Make sure it's not a bomb or something.*

*Younger Joaquin laughs.*

BLACK PAST (CONT'D)

*Put it up in my studio.*

*Younger Alix rides a horse toward Black Past while leading another saddled horse. She still holds carefully the balloon wrapped present with the big ribbon.*

YOUNGER ALIX

*Are they putting the trunks in the dungeon?*

BLACK PAST

*(laughing)*  
*Yes! Boohoo!*

*Black Past jumps on the saddled horse, hums a "house music" song. Alix rides alongside.*

YOUNGER ALIX

*Mom's upset.*

*Black Past rides off.*

*Joaquin takes a cardboard box from the car's trunk.*

*Black Past rides next to the basement door.*

EXT. GARDEN - DAY

*Black stares at the basement door, phone in hand.*

FLASH OF MEMORY: *Same door.*

*Black stares at the door. He tries unsuccessfully to open it.*

EXT. HACIENDA GARDEN - DAY

*Younger Alix and Black Past get off their horses.*

*A child's birthday party recently happened there. The remains of the birthday cake read "Morrissey." Younger Alix gives the present to YOUNGER MORRISSEY(8) who sits there.*

*YOUNGER ADRIANA cleans the table with a piece of cloth. She sees Black Past. YOUNGER SASHA approaches Black Past.*

(CONTINUED)

CONTINUED:

YOUNGER SASHA

*You are unbelievable! I called your cellphone more than thirty times.*

BLACK PAST

*I had to turn it off. Someone was making prank calls!*

*He tries to touch her. She backs off.*

BLACK PAST (CONT'D)

*I'm sorry. What do you want me to do?*

YOUNGER SASHA

*I want you to start pulling your shit together! You are a disaster!*

*She takes a breath.*

YOUNGER SASHA (CONT'D)

*Adriana, bring the kid to my room please.*

*She leaves.*

*Younger Adriana walks perfectly (no waddling) to Black Past.*

YOUNGER ADRIANA

*Yes ma'am.*

*Younger Joaquin enters, picks things up. Younger Adriana grabs Younger Morrissey.*

BLACK PAST

*Hold on, Nana! Please.*

INT. HACIENDA STUDIO - DAY

*The phone rests on the desktop. Black stares at the phone. Sweats. He stares at himself in the convex mirror, his face is distorted. He avoids his own sight. He looks at the phone.*

BLACK

*One...*

*Deep breath.*

BLACK (CONT'D)

*Two...*

*Deep breath.*

(CONTINUED)

CONTINUED:

BLACK (CONT'D)

Three...

He takes the phone, dials the number, hangs up.

*EXT. HACIENDA GARDEN - DAY*

*Black Past stares at a very happy Younger Morrissey who plays with a new toy. It's a miniature to scale black carriage pulled by horses. It has a small "EL Zorro" action figure on top driving it. The remains of the balloon, as the wrapping paper, sit next to him.*

BLACK PAST

*Did you liked your sister's gift?*

*Younger Morrissey nods his head.*

BLACK PAST (CONT'D)

*I have a little something for you!*

*But before...*

*(to Younger Alix)*

*Give me a hand here.*

*Black Past puts a little table in front of Younger Morrissey. He sets a glass and a bottle of water down. Black Past takes the pair of red small plastic sandbags from his pockets.*

*Making a show of it...*

BLACK PAST (CONT'D)

*(to Younger Alix)*

*Lady... Water please!*

*Younger Alix hands him the water.*

BLACK PAST (CONT'D)

*Pour it in the glass please,  
madam.*

*Younger Alix does. Black Past breaks the plastic bags and holds the red sand.*

BLACK PAST (CONT'D)

*Sand. Red, dry, sand.*

*Black Past hands it to Younger Alix. She pours it from hand to hand.*

YOUNGER ALIX

*Dry!*

BLACK PAST

*Put it inside the water please.*

(CONTINUED)

CONTINUED:

*Younger Alix does. Black Past grabs a straw and stirs it. He takes the water out of the glass and voilà. He pours the sand out to his hand, dry again. It's hydrophobic sand. He plays around with it for awhile.*

ALL

*Wow!*

YOUNGER ALIX

*How you do that?*

YOUNGER ADRIANA

*Magic!*

BLACK PAST

*Chemistry! There's no magic in this house Nana, just chemistry! Chemistry is the magic.*

*Black Past finishes the act showing the sand to Younger Morrissey and quickly throws the sand behind him. Then, he shows his hands to Younger Morrissey. In his hands is a gold necklace with an electric guitar hanging from it. He puts it around Younger Morrissey's neck, kisses Younger Morrissey.*

BLACK PAST (CONT'D)

*You'll be a rock star when you grow up!*

*Morrissey hugs him and kisses him.*

YOUNGER MORRISSEY

*I love you.*

*Younger Adriana holds Younger Morrissey's hands; they both walk away, perfectly.*

*Black Past follow them. Younger Adriana stops him. She takes a letter from her apron, gives it to Black Past.*

YOUNGER ADRIANA

*Kids, let's go!*

*Younger Joaquin plays with the hydrophobic sand. Younger Adriana throws something to get his attention.*

YOUNGER ADRIANA (CONT'D)

*(to Younger Joaquin)*

*Hey you! Kid!*

*Younger Joaquin passes the phone back to Black Past. Black Past holds the envelope.*

INT. HACIENDA STUDIO - DAY

Black slowly dials the phone.

It rings. Black's sweat drips to the desk. His forehead vein pops. His hands shake. He tries to grab a pencil from the bunch, knocks them all over. He puts them back in place.

EXT. HACIENDA GARDEN - DAY

*Black Past sits on a bench. He opens the envelope. It's from the bank. He takes a deep breath and gazes across his dilapidated property.*

*Black Past takes out a small bag with white powder in it. He dips his finger in, puts some powder in his mouth, sips some water.*

*He takes out a dropper and drops a drop in his mouth. He turns his cellphone back on.*

*It rings. He answers.*

INT. HACIENDA STUDIO - DAY

A shaky Black holds the phone and projects his voice to it.

BLACK  
(to phone)  
Morrissey? Does he walk?

BLACK PAST (V.O.)  
(over phone)  
What?

EXT. HACIENDA GARDEN - DAY

*Black Past looks devastated.*

BLACK PAST  
(to phone)  
*Look! This is an awful time for a joke!*

INT. HACIENDA STUDIO - DAY

Black springs from chair.

(CONTINUED)



CONTINUED:

BLACK

(to phone)

This is no joke. Where are you  
right now?

Black arranges all the objects on the desktop from center  
to left.

EXT. HACIENDA GARDEN - DAY

*Black Past stands, walks the garden.*

BLACK PAST

(to phone)

*It's my son's birthday. If you are  
who you say you are, you should  
know...*

BLACK (V.O.)

(over phone)

*September fourth?*

*Black Past freaks out!*

BLACK PAST

(to phone)

*Two thousand...*

INT. HACIENDA STUDIO - DAY

Black carefully listens.

BLACK PAST (V.O.)

(over phone)

*Seven.*

Black shivers.

FLASH OF MEMORY: *Black Past makes the quick sand magic  
trick.*

BLACK

(to himself)

*The party! Morrissey walked.*

(to phone)

*If you are at Morrissey's party  
I'm five years ahead of you. Where  
are you right now?*

BLACK PAST (V.O.)

(over phone)

*I'm at the garden.*

Black looks out the window, sees no one in the garden.

(CONTINUED)

CONTINUED:

BLACK  
 (to phone)  
 Day or night?

EXT. HACIENDA GARDEN - DAY

*Black Past gets up from the bench.*

BLACK PAST  
 (to phone)  
 Day.

BLACK PAST (CONT'D)  
 (to phone)  
 Where are you?

BLACK (V.O.)  
 (over phone)  
 In the studio.

*Black Past turns to the studio's dirty window surrounded by its dirty wall. He doesn't see anyone inside.*

BLACK PAST  
 (to phone)  
 For fuck's sake! No, you're not!

*They hang up at the same time.*

INT. HACIENDA STUDIO - DAY

Black turns from the window, surveys the desktop. A lot of changes in the position of objects on the desktop have happened. He breaks them down.

The pencils are back inside the cup, and the pen cup has entirely new pen styles. The papers that were in the floor are now stacked in order standing on the desktop again. The Mac book is at the desk center as in the beginning. The rest remains the same.

BLACK  
 Holy... !

Black stares at his cell phone, astonished.

As he dials the phone, he focuses on the objects on the desktop, and slowly walks backward out of the room.

INT. HALLWAY - DAY

Black turns and runs. He jumps over Kim's mess. The cheap painting (The Picasso substitution) grabs his attention as he passes by. He stops. Goes back.

(CONTINUED)

CONTINUED:

BLACK

Oh my God!

He swallows hard and runs out.

EXT. HACIENDA GARDEN - DAY

Garden table. The Black Family plays Hasbro's Memory game. Black runs up to them, panting, breathless.

MORRISSEY

Wanna play?

Pause.

BLACK

No. Did anyone touch the paintings in the hallway?

His shoelaces are untied.

SASHA

Which paintings in the hallway?

Alix points at the shoelaces.

BLACK

The Picasso!

MORRISSEY

What Picasso?

BLACK

Guys! I'm not joking! It was there twenty minutes ago.

Black bends to tie the shoelaces. He can't get that far down.

SASHA

We've been here. Are you all right?

BLACK

Has anything changed here?

Sasha ties Black's shoelaces.

THE FAMILY

No!

Sasha freezes, stares at Black.

SASHA

Are you okay?

(CONTINUED)

CONTINUED:

BLACK

Come here.

Black takes Sasha by her hand and leaves.

EXT. HACIENDA GARDEN CORNER - DAY

Black invites her to sit. She does. Black grabs her hands, stares at her, his eyes wet.

BLACK

You have no idea how hard this all is. My mind is raving.

SASHA

Well...

BLACK

I'm scared to death. Who am I?

SASHA

Well... You are a very gentle person...

BLACK

I can't even look at myself in the mirror. I can't retain eye contact with myself. I hate this clothing. I hate everything.

SASHA

Patience.

BLACK

Who was I? I need to know! I don't know if it's a good idea to be here. I feel that I was better off in the hospital. Sleeping.

SASHA

Don't say that!

She hugs him.

BLACK

I need you so much. It's so exasperating.

SASHA

We all know how difficult this is for you. Come here.

She hugs him hard. He kisses her long enough. She smirks.

(CONTINUED)

CONTINUED:

BLACK  
You have no idea how much I love  
you.

Sasha gives her hand to him.

SASHA  
Me too.

BLACK  
I have no words to express my  
gratitude by all that you've done.  
Thank you... By just being with  
me.

Sasha passes her hand over his face as Joaquin and  
Adriana taught the kids.

SASHA  
You don't need words. Come on.  
Let's go back.

A very long pause. Black gets himself together.

BLACK  
But... Who was I?

SASHA  
Honey. If your past calls... Don't  
answer... It has nothing new to  
say.

She hugs him.

EXT. HACIENDA GARDEN - DAY

The Black Family continues with the game.

SASHA  
How's the game going? I'm taking  
your father to change his clothes.

They all look at him.

BLACK  
I'm fine now.

SASHA  
Sure?

BLACK  
Yes.

Sasha gets close to him.

(CONTINUED)

CONTINUED:

SASHA  
(whispers)  
You'll be fine. Trust yourself.

INT. HACIENDA HALLWAY - DAY

Black stops at the cheap painting, staring at it.

His cellphone rings.

Black looks at the display. It reads: "Blocked." He thinks about it a lot. He takes the call.

BLACK PAST (V.O.)  
(over phone)  
Hey!

BLACK  
(to phone)  
I can't talk right now.

He hangs up.

The phone rings.

Black is petrified. His hands sweat. He mutes the phone.

Black takes the phone. He eyes it with a mix of indecision and terror.

INT. HALLWAY - DAY

*The uncared-for hallway is stripped of most of the paintings, art pieces and the luxury items that the hallway holds in the present. Fade marks show that paintings once were there.*

*Black Past walks cautiously in front of the Picasso painting that still remains hanged.*

BLACK PAST  
(to phone)  
Answer... You fuck!

*Black Past hangs up, searches through the hallway.*

BLACK PAST (CONT'D)  
*Shit!*

INT. STUDIO - DAY

The furniture has been rearranged. The heavy wood desk is a couple feet away from where it was and is turned towards the door. Yet, the objects on the desktop stay in the last position.

Black enters.

BLACK

Wow!

He arranges the furniture back to the old order.

His cellphone rings. Reads: "Blocked". Thinks still. Takes the call.

BLACK PAST (V.O.)

(over phone)

Pick up the fucking phone! Why do you hang up?

BLACK

(to phone)

You are altering my present. Things are changing around.

BLACK PAST (V.O.)

(over phone)

According causality, that makes sense.

Black hesitates.

INT. HALLWAY - DAY

A confident Black Past walks down the hallway trying to make some sense. He holds the bank letter in one hand.

BLACK PAST

(to phone)

Don't hang up. All I want to know is... Where are you right now?

He lights a joint.

BLACK (V.O.)

(over phone)

I'm at the studio.

Black Past opens the door in the middle sees no one, closes it and walks out to the garden.

INT. HACIENDA STUDIO - DAY

Black struggles between hanging up and keeping the conversation.

BLACK PAST  
(over phone)  
Calm down. Don't freak out. Okay?

EXT. HACIENDA GARDEN - DAY

*Black Past walks out from the house, listens carefully.*

BLACK PAST  
(to phone)  
*Is my life okay at your present time?*

INT. HACIENDA STUDIO - DAY

Black sweats.

BLACK  
(to phone)  
What do you mean it's okay? You tell...

The line goes dead.

BLACK (CONT'D)  
Shit!

He takes a breath, spins fast and checks the desktop. Objects moved again.

BLACK (CONT'D)  
FUCK! FUCK!

Black rearranges things both in the room and on the desktop as they were in the very beginning.

Phone rings.

"Blocked" displays. He lets it ring for awhile. He pushes the green button.

BLACK (CONT'D)  
(to phone)  
Hello!

MALE VOICE (V.O.)  
(over phone)  
Do you want to see your son walking?

(CONTINUED)



CONTINUED:

BLACK  
(to phone)  
Sorry. I was talking to...

INT. EXECUTIVE OFFICE - DAY

The back of a head wearing a fedora emerges from the sofa. Cigar smoke puffs out.

MALE VOICE (O.S.)  
Do you have the compound?

INT. HACIENDA STUDIO - DAY

Black looks at the chemical compound in process written in white chalk on the blackboard.

BLACK  
Who are you?

MALE VOICE (V.O.)  
(over phone)  
Invoke Marie Curie or Albert Einstein down in your lab. You had it! You just have to remember it.

Black looks at all the compounds in the room. He fixes his sight on the blackboard. Black stops.

BLACK  
(to phone)  
Lab?

FLASH OF MEMORY: *Black Past works at his lab, sees the clock in the wall.*

BLACK (CONT'D)  
(to phone)  
Help me out! What's the compound for?

MALE VOICE (V.O.)  
(over phone)  
For the future. Callisto. For the future... Goodbye.

"Call lost" displays. Black stares at the compounds, walks towards them. He goes out.

INT. HALLWAY - DAY

The phone rings. Black walks.

A "Blocked" displays. Black hesitates, then takes it.

(CONTINUED)

CONTINUED:

BLACK  
(softly, to phone)  
Sir!

He waits, listens.

BLACK PAST (V.O.)  
(over phone)  
Don't you ever hang up the phone  
on me again, you fuck! Can't you  
see how fascinating this whole  
thing is?

BLACK  
(to phone)  
I didn't hang up. The call got  
lost.

He sees a door. Goes through.

*EXT. HACIENDA GARDEN - DAY*

*Black Past walks, holding the bank letter.*

BLACK (V.O.)  
(over phone)  
*Listen.*

BLACK PAST  
(to phone)  
*No! You listen. And just answer  
fast. This won't change shit!*

*He enters the basement door.*

*INT. HACIENDA - ARCHIVE ROOM - DAY*

Black scans the place.

BLACK  
(to phone)  
It's already changing.

*INT. HACIENDA - BASEMENT - DAY*

*Black Past enters a super lab. He lights a cigarette.*

BLACK PAST  
(to phone)  
*I need the compound. You must have  
it.*

INT. HACIENDA - ARCHIVE ROOM - DAY

He takes an old brown photo album off a shelf, blows the dust away. He sees sepia photos of:

- Adriana (30s) carries a baby in her arms.

- An 8mm Camera Operator hypnotizes a baby with an old gold pocket watch.

BLACK

What god damn compound?

BLACK PAST

(over phone)

Oh give me a fuckin' break! The compound we are living for.

BLACK

I don't know!

INT. HACIENDA - BASEMENT - DAY

*Black Past turns on the Bunsen burners. He unwraps the Louis Vuitton trunks.*

BLACK PAST

(to phone)

Okay. Are you in the hacienda right now?

BLACK (V.O.)

(over phone)

Yes.

BLACK PAST

(to phone)

Do you own it? Are you in debt with it?

INT. HACIENDA - ARCHIVE ROOM - DAY

Black closes the album, dunks it to a garbage can.

BLACK

(to phone)

I don't think so.

He takes out all the albums, searches through the pages.

INT. HACIENDA - BASEMENT - DAY

Black Past puts his hands on the gas valve.

BLACK PAST  
(to phone)  
Hum.

Black Past twists the gas valve.

BLACK PAST (CONT'D)  
(to phone)  
Answer the fuckin' question.

Flames burst.

BLACK PAST (CONT'D)  
Are you in debt with it?

BLACK (V.O.)  
(over phone)  
I'm afraid.

BLACK PAST  
(to phone)  
Look! I'm in deep shit here. As  
you should remember!

BLACK (V.O.)  
(over phone)  
No. I don't

BLACK PAST  
(to phone)  
What do you mean you don't?

BLACK (V.O.)  
(over phone)  
I don't remember.

BLACK PAST  
(to phone)  
Are we still married to Sasha?

INT. HACIENDA - ARCHIVE ROOM - DAY

He finds a photo of his wedding. He turns it over. In sharpie it says: "Callisto Black & Sasha Black wedding." He takes the picture with him.

BLACK  
(to phone)  
Yes! She's a great woman. She's  
down in the garden.

(CONTINUED)

CONTINUED:

An upset Black drops all the albums to the floor. He looks at the place and leaves.

*INT. HACIENDA - BASEMENT - DAY*

*Black Past walks like a caged tiger. He takes a deep breath.*

*BLACK PAST*

*(to phone)*

*How did you get out of this phase.*

*Black Past pulls his hair.*

*INT. HACIENDA - HALLWAY - DAY*

*Black pulls his hair.*

*BLACK*

*(to phone)*

*I can't tell you.*

*He kicks the studio door in.*

*INT. HACIENDA - BASEMENT - DAY*

*Black Past throws away his old cigarette and lights another one.*

*BLACK PAST*

*(to phone)*

*Look man we need to work together.*

*INT. HACIENDA - STUDIO - DAY*

*At the laptop, wedding picture in hand, Black Googles: "Callisto Black wedding." Result: "We did not find results for: Callisto Black wedding."*

*BLACK*

*(to phone)*

*I don't remember anything.*

*Black Googles: "Callisto Black"*

*Result: "We did not find results for: Callisto Black"*

*Black Googles: "Sasha Black"*

*Result: "We did not find results for: Sasha Black"*

*EXT. HACIENDA - GARDEN - DAY*

*Black Past comes out through the basement door. He sits on chopped tree.*

*BLACK PAST*

*(calms)*

*Why? What happened?*

*INT. HACIENDA - STUDIO - DAY*

*BLACK*

*(to phone)*

*I was in a deep coma for five years. I don't remember anything from my previous life.*

*EXT. HACIENDA - GARDEN - DAY*

*Black Past quivers.*

*BLACK PAST*

*(to phone)*

*But you did remember Montserrat and all those things from our childhood?*

*INT. HACIENDA - STUDIO - DAY*

*Black sits.*

*BLACK*

*(to phone)*

*I do remember stuff, moments, flashbacks, beats and pieces of the accident. But nothing concrete.*

*EXT. HACIENDA - GARDEN - DAY*

*BLACK PAST*

*(to phone)*

*Accident?*

*The line goes dead.*

*BLACK PAST (CONT'D)*

*Shit! Shit! Shit! Fucking network!*

*He Wants to throw the phone. He holds back.*

INT. HACIENDA - STUDIO - DAY

Phone rings. Displays "Blocked."

BLACK  
(to phone)  
Yes!

EXT. HACIENDA - GARDEN

*Black Past stands up. In the background Younger Joaquin cuts the bushes.*

BLACK PAST  
(to phone)  
*You are trying to mind fuck me?  
Don't you? I do that all the time.  
Mind fucking myself.*

BLACK (V.O.)  
(over phone)  
*Are you threatening me?*

BLACK PAST  
(to phone)  
*Just in case you don't remember  
how time works.*

*Younger Joaquin hears this, becomes curious.*

BLACK PAST (CONT'D)  
*Anything you do won't change my  
life, but everything I do changes  
yours. I can kill myself.*

INT. HACIENDA - STUDIO - DAY

Black decompresses in the desk.

BLACK  
(to phone)  
Okay. Calm down. It's your way.

EXT. HACIENDA - GARDEN - DAY

BLACK PAST  
(to phone)  
*Tell me about the accident.*

*He sees an explosion through the basement window. Joaquin runs to it. Black Past gets up. He walks toward a pond in the distance.*

INT. HACIENDA - STUDIO - DAY

Black takes a video camera from a drawer, settles it on the desk and points it to the objects. He leaves a camera recording the objects and a compound in the background.

BLACK

(to phone)  
I had a blackout. Where are you?  
Exactly?

He walks backwards to the door.

EXT. HACIENDA POND - DAY

*Black Past stops.*

BLACK PAST

(to phone)  
*I'm at the pond. Come here. Didn't  
anyone tell you what happened?*

*He moves to a tree, takes out a knife. He carves on its bark.*

EXT. HACIENDA PATH - DAY

Black walks along. Finally he arrives at the pond with his phone to his ear.

He looks around sees no one.

BLACK

(to phone)  
I'm still recovering. They were  
very vague.

BLACK PAST (V.O.)

(over phone)  
Are you at the pond yet?

BLACK

(to phone)  
Yes.

BLACK PAST (V.O.)

(over phone)  
Go to the last tree... Tell me  
what it says.

Black walks to the last tree. The carving on the bark reads: "Whoever reads this eats dick."

(CONTINUED)



CONTINUED:

BLACK PAST (V.O.)  
(laughs over phone)  
Isn't this fun? I love it!

The line goes dead.

BLACK  
Shit!

Black dials again. The call can't get through. Black goes back toward the hacienda.

EXT. HACIENDA GARDEN - MAGIC

Black meets his playful family.

SASHA  
Where were you? We were worried.

Silence.

ALIX  
Dad?

Black reaches Sasha, puts his arm around her, walks with her, and whispers in her ear.

BLACK  
(quietly)  
Baby! Something really strange is going on.

SASHA  
Yes?

BLACK  
I know this will sound out of this world, yet it's happening.

SASHA  
What is happening?

BLACK  
I'm... I'm talking to myself in the past... On the phone.

SASHA  
Oh, like that same time you talked to yourself in the future?

Black is in shock.

BLACK  
Did that happen?

Sasha laughs hard!

(CONTINUED)

CONTINUED:

SASHA

No!

BLACK

It has happened before?

SASHA

You dummy! I'm just kidding!

BLACK

I'm not kidding!

SASHA

Okay. Tell me. Sorry.

BLACK

Things are changing. I can't even explain.

SASHA

What do you mean things are changing? Things are always changing.

BLACK

This is different. They change when I call myself. On the...

SASHA

You can call yourself? How?

BLACK

Through my cellphone.

SASHA

You can? I can't even talk to my mother over that shitty network.

BLACK

I know! But, Look.

Black dials. Rings. Puts the phone to her ear.

Sasha listens to the phone ringing on the other end of the line. Nobody answers.

*INT. HACIENDA - BATHROOM*

*Black Past sits on the toilet with his pants down reading a magazine. The phone rings. He lets it ring.*

*EXT. HACIENDA GARDEN*

Sasha takes the phone off her ear.

(CONTINUED)

CONTINUED:

SASHA  
I don't hear anything!

BLACK  
You have to believe me.

Sasha laughs.

SASHA  
It's okay. If I remember something  
I should've told you before...  
I'll let you know.

Sasha smiles and turns around.

BLACK  
You have to believe me!

Black walks away.

SASHA  
(nice)  
I believe you!

Sasha turns around again. She can't hold the happy mask any more.

SASHA (CONT'D)  
(to herself)  
Not again.

Joaquin, Adriana and Pearl approach her.

ADRIANA  
Is every thing all ri...

SASHA  
(to Adriana)  
Call the doctor!

Sasha walks towards the hacienda's main building.

ADRIANA  
What happened?

SASHA  
He's doing it again!

INT. HACIENDA - STUDIO - NIGHT

Black enters. The decoration has completely changed.

Black dials his cellphone. He observes the room.

One compound remains in the room, the one in the black blackboard being recorded by the camera.

(CONTINUED)

CONTINUED:

His cellphone rings.

Black answers.

BLACK  
(to phone)  
What have you done?

He rewinds the camera. Images in camera have remained the same, even the compound. He confirms fast forwarding until the tape ends. He sets the camera to record again.

BLACK PAST (V.O.)  
(over phone)  
Told ya.

BLACK  
(to phone)  
Stop doing whatever you are doing.

He hears a horse whinny over the phone. Black, holding his cellphone, runs out.

*INT. HACIENDA STABLE - NIGHT*

*Black Past, shirtless, rests on the straw. Pearl, naked, is next to him. She gets dressed.*

BLACK PAST  
(to phone)  
*It seems to me like you don't want to help us.*

*INT. HACIENDA STABLE - NIGHT*

Black stomps in. A huge sledgehammer rests near the wall. He searches, sees Thoroughbred horses, finds nothing else. Black puts the phone on the ground.

BLACK PAST (V.O.)  
(over phone)  
*I'll keep on altering your existence until...*

He takes the sledgehammer.

BLACK  
No. You don't.

He smashes the phone, drops the sledgehammer, leaves.

INT. HACIENDA - STUDIO - NIGHT

Black, sweating, enters. Nothing has happened at all. The studio looks exactly as in the beginning.

BLACK  
(sights)  
Finally!

The stack of documents on the top left is a stack of porn magazines instead.

He looks at the blackboard. The chemistry compound has filled the blackboard entirely. He stares at the compound in awe.

BLACK (CONT'D)  
Oh my god! This is impossible!

He punches the intercom without taking his sight off of the blackboard.

He punches the intercom again.

BLACK (CONT'D)  
(to intercom)  
Tell Joaquin to come up, please.

He hangs up. Without losing sight of the blackboard, he grabs the phone charger cord.

From the junk drawer, he removes scissors. He cuts the charger cord into small pieces.

He records the compound with the video camera.

There's a pounding on the door.

Joaquin rushes in. Black looks at Joaquin and shows him the compound at the blackboard.

BLACK (CONT'D)  
You know what this means?

Black closes his eyes.

FLASH OF MEMORY: *The compound completed.*

BLACK (CONT'D)  
You have to help me! I'm talking  
to myself in the past.

Joaquin stares at Black. He takes out his iPad and writes: "Are you testing again?"

(CONTINUED)

CONTINUED:

BLACK (CONT'D)  
Testing what? You were here a moment ago. None of these things were here. Look!

Black points at the desktop's porn stack.

BLACK (CONT'D)  
Give me a hand.

Black and Joaquin carry the heavy wooden desk. The objects fall on the desktop with the movement.

Joaquin grabs a chalk, hurries to the blackboard, illustrates as Black explains. He draws arrows and time diagrams.

BLACK (CONT'D)  
Time travels in one direction. You can alter the future but not the past. And you can recall the past but not the future.

Joaquin stops. He nods.

BLACK (CONT'D)  
Not exactly in this case! I'm changing my past and my present every time we communicate. That's re-trocausality!

Black sits down on the chair at his desk. Joaquin writes on the blackboard: "You look overloaded".

BLACK (CONT'D)  
I am. Please leave me alone. I need to rest.

Joaquin exits.

Black stares at the fallen objects. He pushes them to the far end of the heavy wood desk. He looks at himself in the convex mirror. Punches it. The convex mirror crashes.

Alix enters.

ALIX  
Dad...

BLACK  
Yes...

ALIX  
I just wanted to tell you that I'm very happy you are back! I love you.

(CONTINUED)

CONTINUED: (2)

Alix leaves slowly.

Then he rests his head on the desktop. Black stares at the fallen objects again, closes his eyes and falls asleep.

FLASH OF MEMORY: *Objects in the room change.*

FLASH OF MEMORY: *Adriana talks to camera in 8mm film.*

FLASH OF MEMORY: *A tree falls.*

FLASH OF MEMORY: *A man drops from a tall tower.*

EXT. HACIENDA MAIN GATE - NIGHT

The gate with the "LA GAVIA" crest opens. Dr. Wine enters accompanied by three male nurses (including RAUL the male Nurse) in white robes.

DR. WINE  
(to nurses)  
Wait here.

EXT. HACIENDA - CENTRAL PLAZA

He hurries towards the hacienda where Sasha, looking very worried, greets him. He gives her a paternal hug.

FLASH OF MEMORY: *Black on the phone.*

FLASH OF MEMORY: *The studio changes its furniture positions.*

FLASH OF MEMORY: *A retro causal diagram on the blackboard.*

FLASH OF MEMORY: *Black's first conversation with himself.*

The intercom buzzes.

INT. HACIENDA - STUDIO - NIGHT

Black jumps. He wakes up, scared.

He looks around. Things look exactly as they were back in scene one.

Sasha stands at the door. Dr. Wine sits in front of Black.

DR. WINE  
Good evening, Callisto.

(CONTINUED)

CONTINUED:

BLACK

Dr. Wine! What are you doing here?

DR. WINE

Sasha called me.

Sasha makes eye contact with Black.

DR. WINE (CONT'D)

She told me you were feeling strange again.

Black grabs the wedding photo of him and Sasha that stands in the original spot.

BLACK

Umm...

DR. WINE

Do you want to talk about it?

BLACK

I'm okay. I just had this strange dream...

DR. WINE

The one where your fiance turned to be a prostitute? Or the one where a man falls from a tall thin tower and then flies away?

BLACK

Did I ever tell you that?

DR. WINE

We talked about it. It was recurrent. Many times.

BLACK

Weirder. I was here. In the hacienda. Talking to myself from the past, on the phone. Things changed.

Sasha stares at the doctor.

BLACK (CONT'D)

Was I in a coma?

DR. WINE

Five years.

BLACK

I see. I just... had a nightmare.

Black gets up to escort the Doctor.

(CONTINUED)



CONTINUED: (2)

BLACK (CONT'D)

I'm okay now. Thanks for coming,  
doc.

A transformed Alix dashes in. She's chubby and fully tattooed. She has piercings all over her face, she's dressed all in black and has dark circles around her eyes.

Black sits again.

ALIX

Fuck you! I hate you...

BLACK

(interrupting)  
Who's she?

ALIX

(aggressive to Black)  
What? What did you say?

BLACK

Nothing?

SASHA

Alix.

Alix pounds on Black's desk.

BLACK

Oh. My God!

ALIX

Yes you did!  
(to Doctor and Sasha)  
Did you see his reaction? He's  
always belittling me.

Black sees the crashed convex mirror.

BLACK

(shocked)  
Honey! Sorry, I just haven't seen  
you dress like a... piñata,  
before.

ALIX

You are repulsive!

Alix cries.

BLACK

Hey! I didn't mean to say that.  
I...

(CONTINUED)

CONTINUED: (3)

Alix slams the door on her way out. Black stands, starts to go after Alix.

BLACK (CONT'D)  
(to Sasha)  
How long has she been like that?

Sasha holds back her tears.

DR. WINE  
It's very important that you tell us the truth if something strange is going on. After effects are very common in these cases...

BLACK  
I'm fine. Really.

DR. WINE  
It's understandable that all this adjustment to your new life...

BLACK  
Nope!

DR. WINE  
Okay. Yet, I would love to do a few tests. Just a check up.

BLACK  
Sure. I can stop by the clinic tomorrow. First thing in the morning?

DR. WINE  
We have to go now.

Black shakes his head positively. He gets up and sprints past Dr. Wine on his way to the door. Dr. Wine gets up and tries to get Black by the waist.

Black breaks away and leaves.

Sasha goes after Black, she cries. Dr. Wine grabs her.

DR. WINE (CONT'D)  
I'm very sorry. You can't expose your family to another disaster.

He grabs his radio, dials.

DR. WINE (CONT'D)  
(to a walkie talkie)  
He just got out. Be gentle.

INT. HALLWAY - NIGHT

Black sprints towards Kim's toys, jumping the obstacles. He steps next to a 4x4 remote control car.

BLACK

Alix!

ALIX (O.S.)

Get lost, freak!

Black passes her open door. He sees the inside of the room. It's dark, Goth, messy and dirty. He rushes to the other bedrooms. Those haven't changed. He calms down.

Black runs down the stairs. MALE NURSE 1 follows him.

INT. SLIM HALLWAY - NIGHT

Black runs to a door at the end.

JOAQUIN'S ROOM

Half of it looks like a workshop. The other half Adriana has taken care of.

Black races in. Joaquin jumps off the bed. Adriana jumps off her bed. She wears a sadomasochistic outfit.

BLACK

Oh! My God! I'm sorry.

Joaquin puts a robe on. Walks him out.

INT. SLIM HALLWAY - NIGHT

Black awaits. Joaquin comes out in tights and a bathrobe. He takes out his iPad.

BLACK

(whispers)

What the hell happened to Alix?  
Yesterday she was a nice girl.

Joaquin stares at Black.

BLACK (CONT'D)

(whispers)

The day before today. Yesterday  
was Morrissey's birthday, wasn't  
it?

Joaquin nods.

(CONTINUED)

CONTINUED:

BLACK (CONT'D)

(whispers)

Alix was normal.

Joaquin writes: "I don't remember Alix ever being 'normal.' She's always been what people at her school call **different.**"

BLACK (CONT'D)

(whispers)

Motherfucker! Meet me at the studio.

Black leaves. Joaquin goes back to the room.

INT. HALLWAY - NIGHT

Dr. Wine comforts Sasha. Joaquin quietly enters. Dr. Wine subtly caresses Sasha's ass. Joaquin notices. Sasha pushes him away. Sasha sees Joaquin.

SASHA

(to Joaquin)

Where is he?

Joaquin writes on his iPad. "I think he went to the lake." "How can I help?"

DR. WINE

Just keep an eye on him. Stay alert. We will tell you what to do. Thank you.

SASHA

We are gonna have to take him back to the hospital.

Joaquin sighs.

DR. WINE

Thank you, Joaquin.

They split. Joaquin heads toward the studio.

EXT. HACIENDA - CENTRAL PLAZA - SUNRISE

Black runs to the stable. Raul discretely follows him.

INT. HACIENDA STABLE - DAY

Black picks up phone pieces and pushes them back in place. The phone doesn't work.

(CONTINUED)

CONTINUED:

BLACK

Shit! Fuck you! Can you hear me?  
Fuck you!

Raul sees this.

Black is about to throw the phone but holds back.

BLACK (CONT'D)

(to dead phone)  
What the fuck did you do to my  
daughter!? You fuck!

He runs back toward the hacienda. Raul follows him.

INT. HACIENDA - STUDIO - DAY

The door opens. Joaquin turns. Black runs in.

BLACK

Any changes?

Joaquin signs "No." Black steps up and looks at Joaquin's iPad.

BLACK (CONT'D)

How does this thing work?

Joaquin points the phone.

BLACK (CONT'D)

No! This god damn black hole.

Black goes into the junk drawer, grabs a bottle of glue. He attempts to glue the phone together.

Joaquin studies the cracked glued cellphone.

BLACK (CONT'D)

This telephonic wormhole! How does  
it work? Help me out!

Joaquin takes the phone and examines it. Black snatches it, works on it.

BLACK (CONT'D)

I don't feel anything when things  
change. I don't feel the change.

Joaquin writes on the blackboard: "Same happens to everyone. Cellularly speaking every seven years we are all 100% different human beings. You don't feel it."

Black finishes his work on the phone. Tests it. It doesn't work.

(CONTINUED)

CONTINUED:

BLACK (CONT'D)

Oh God!

He tries something else with the cellphone. The cellphone works. Its battery is almost full (5 bars).

Joaquin taps on the blackboard. He points at the words:  
"You were saying?"

Black marks the place on every object on desk with white tape and a white/silver Sharpie.

Black takes the phone, dials it. It rings. Joaquin walks away.

BLACK (CONT'D)

Here! Come here.

Black pulls Joaquin to window and places Joaquin's head towards desk.

BLACK (CONT'D)

Fix an image.

Joaquin shrugs his shoulders.

BLACK (CONT'D)

Fix the image! Wait! Shh...

He turns Joaquin towards the window. Black dials the phone.

*INT. UNIVERSITY - AUDITORIUM - DAY*

*A full university physics auditorium. Nerdy students pay attention. Black Past explains a huge compound behind him.*

*BLACK PAST*

*And if Einstein is right, this is how chemistry blends into physics...*

*Black Past phone rings. He sees the display.*

*BLACK PAST (CONT'D)*

*(to the class)*

*Excuse me.*

*(to phone)*

*Yes?*

*INT. HACIENDA - STUDIO*

Black stands.

(CONTINUED)

CONTINUED:

BLACK

(to phone)

You turned my daughter into a  
dysfunctional emo. Bring my  
daughter back to normal, you fuck!

INT. UNIVERSITY - AUDITORIUM - DAY

*Black Past listens to his cellphone. Black at the other  
end hangs up. Black Past stares at the phone. Black Past  
looks confused.*

BLACK PAST

(to all)

Sorry about that.

*He continues the lecture. Explains with graphics.*

BLACK PAST (CONT'D)

*The Retrocausality experience is  
done by our own brain by itself  
when a Déjà vu happens. The brain  
warps time for seconds. That's how  
we know it's there. What we are  
talking about here is making the  
experience longer.*

STUDENTS

Wow!

BLACK PAST

*For that we just have to find the  
chemical compound that triggers  
the brain. Then it has to be  
recreated artificially.*

*Several gorgeous female students (they look like models)  
mingle in the room. They flirt with Black Past as they  
sit. The Exotic Model, (20s) African American, sits in  
front of him.*

EXOTIC MODEL

(whispers)

Happy birthday.

*She blows him a kiss.*

STUDENT 1

How do you get it synthesized?

BLACK PAST

Testing! There's no other way.  
Trial and error!

*The family (minus Kim) walk in with a cake. They sing  
"Happy Birthday." The crowd follows.*

(CONTINUED)

CONTINUED:

*All the students take out presents from bellow their seats. Black Past smiles.*

INT. HACIENDA - STUDIO - DAY

Black turns Joaquin's head back to the desk. According to the white tape and the sharpie marks the objects have changed positions. All the objects are a few inches away from the marks.

Joaquin is stunned. He writes: "Telekinesis!"

Black goes to the blackboard.

INT. UNIVERSITY - HALLWAY - NIGHT

*Black Past and Sasha walk in.*

YOUNGER SASHA

*Who called?*

BLACK PAST

*Nobody.*

YOUNGER SASHA

*Don't lie. I saw you. Who was so important that you pick up your phone in the middle of a lecture?*

BLACK PAST

*You really want to know?*

YOUNGER SASHA

*Yes! Who were you talking to?*

BLACK PAST

*Myself.*

*Pause.*

*Younger Sasha stops. She stares at him. He laughs. She leaves in another direction.*

BLACK PAST (CONT'D)

*Hey! It's true.*

INT. HACIENDA - STUDIO - NIGHT

Black draws waves and arrows as he explains.

(CONTINUED)



CONTINUED:

BLACK

There should be waves lost in space that might take five years to get to the other phone, or something! Or a lost tower.

Joaquin writes on the iPad: "Things change when the observer is not watching. Very 'quantic.'"

Joaquin chuckles at his discovery.

BLACK (CONT'D)

What exactly was I doing at that particular time to create this?

INT. HACIENDA - CATACOMB - NIGHT

*The catacomb looks like a disco. A rave party booms. The hacienda's catacomb vibrates with the music bass. The house music melody that Black hummed in other scenes climaxes on the dance floor.*

INT. BASEMENT - NIGHT

*The lab works full throttle.*

*Party music is heard from afar.*

*Black Past wears security gloves, goggles and a "Lust for Life" T-shirt bellow a white robe. He turns a Bunsen burner off. He takes out pills from a mold. He puts them in a scale and writes on his journal.*

*Exotic Model comes from behind. She grabs his waist and chest.*

EXOTIC MODEL

*Are they ready?*

*Black Past takes one pill with his tongue and passes it tongue to tongue to the Exotic Model's.*

INT. HACIENDA - CATACOMB - NIGHT

*Younger Sasha watches, chews her nails. A PARTYGOER offers her a pill. Younger Sasha rejects it.*

PARTYGOER

*What? You don't test your husband's creations?*

*Younger Sasha moves away.*

(CONTINUED)

CONTINUED:

*Black Past comes in. He smokes a huge joint. Younger Sasha gets close and kisses him on cheek.*

YOUNGER SASHA

*Good night!*

*Black Past sadly watches her move out of sight.*

*THE DEALER (20s), colorful club kid escorted by a rave looking Younger Joaquin, approaches Black Past.*

THE DEALER

*Hey! Negro!*

*He and Black Past move to the bar.*

*Exotic Model arrives and hits on Black Past. Fifteen feet away Younger Sasha gazes at the Exotic Model.*

EXOTIC MODEL

*(to Black Past)*

*Don't be attached. I'll attach to you forever, genius!*

*Younger Sasha returns. Exotic Model moves away. Younger Sasha gives Black Past a hug.*

BLACK PAST

*Why don't you stay and watch the sunrise? It will be splendid!*

YOUNGER SASHA

*I'd rather see it from our bedroom window. Come on.*

*From afar, Exotic Model winks at Black Past.*

BLACK PAST

*Baby!*

YOUNGER SASHA

*I understand!*

BLACK PAST

*I'm at the office.*

YOUNGER SASHA

*I know.*

*Younger Sasha leaves.*

*Younger Joaquin gives pills to The Dealer.*

THE DEALER

*Spread them out?*

(CONTINUED)

CONTINUED: (2)

YOUNGER JOAQUIN  
If you want to see them dancing.

The Dealer goes back to work, mingling with the crowd.

Younger Alix approaches with a TEENAGE GIRLFRIEND.

YOUNGER ALIX  
Dad!

BLACK PAST  
Dance with me!

He hugs Younger Alix and drunkenly dances with her. Kisses her. Teenage Girlfriend stares at them. Alix is uncomfortable, breaks away. Black Past lets her go.

Black Past pops another pill into his mouth.

BLACK PAST (CONT'D)  
(to Joaquin)  
Let's see how this blends with an acid.

He takes a dropper from his pocket and squeezes a couple of drops into his mouth.

Exotic Model approaches.

EXOTIC MODEL  
Can you give me a ride, cowboy?

He drips a few drops on her tongue. A BLOND MODEL joins them.

BLOND MODEL  
Can I?

Black Past interchanges the dropper for a hand-size coffin. He opens it. Five pills rest inside.

BLOND MODEL (CONT'D)  
Wow!

BLACK PAST  
(to Exotic Model)  
Ten years of lab work.

BLOND MODEL  
Wow!

BLACK PAST  
(to Blond Model)  
You have no idea how many blackouts I had designing these pearls.

(CONTINUED)

CONTINUED: (3)

*A few other models see the little coffin. They get close and look at the coffin.*

*BLACK PAST (CONT'D)*  
*(to models)*  
*One hundred percent pure design!*

*Black Past places a pearl (pill) on three of the models' tongues; two models pass and place the two pills remaining onto the Exotic Model's tongue.*

*From afar, Younger Alix sees that happen. She hurries out.*

*Black Past's cellphone rings. He answers.*

*BLACK PAST (CONT'D)*  
*(to phone)*  
*I can't talk right now! I'm working at the office.*

*Black Past hangs up.*

INT. STUDIO - NIGHT

Black hangs up and turns to Joaquin.

BLACK  
I sounded altered. How often did I drink?

Joaquin tries to fix the A/C cable that Black cut.

Joaquin writes: "You didn't."

The intercom buzzes.

BLACK (CONT'D)  
Get downstairs. You know what to do.

Joaquin nods; he can't fix the cord. He drops the pieces into the garbage can.

BLACK (CONT'D)  
Not a word to any one, do you understand?

Joaquin frowns.

BLACK (CONT'D)  
Sorry. I didn't mean that.

Joaquin leaves.

(CONTINUED)

CONTINUED:

BLACK (CONT'D)

Joaquin, is there anything from my past I should know?

Joaquin shakes his head. He gently closes the door behind him.

Black puts his elbows on the desk. The door opens again. Joaquin comes in, takes a chalk. He writes on the blackboard: "You didn't trust yourself."

INT. CHAPEL - NIGHT

In this golden room, the majestic shrine that holds a Virgin Mary and baby Jesus is covered with real gold sheet. This hacienda is that opulent.

Dr. Wine moves close to Sasha.

SASHA

It's over! Don't you understand? I feel so bad. He can't know.

DR. WINE

Since when is it over?

SASHA

Since the minute my husband woke up.

DR. WINE

I really loved you. You know.

Dr. Wine caresses her face. She moves away smoothly.

MALE NURSE 3 (V.O.)

(over walkie talkie)  
He's at the studio.

DR. WINE

(to a walkie talkie)  
I'm on my way.

He rubs her shoulders. She is very uncomfortable.

DR. WINE (CONT'D)

Everything is going to be okay, Sasha.

SASHA

I know. Please, be gentle. He is a very sensitive man.

EXT. HACIENDA POND - NIGHT

Black Past chills out, wasted, tries to seduce a HOT MODEL who pets him compassionately.

The three models that took the pills from the coffin wear a huge smile. They caress each other, the plants, whatever they can get their hands on.

The dealer leaves. A bunch of TRIPPY PARTY ANIMALS (3) hang out. Black Past takes his phone.

BLACK PAST  
(to Hot Model)  
With this phone. When I candy flip, I talk to myself in the future, ya know.

He gives the Hot Model his phone.

HOT MODEL  
What's "candy flip"?

BLACK PAST  
MDMA plus LSD.

Hot Model recoils. Black Past takes the phone.

BLACK PAST (CONT'D)  
(to phone)  
Hello! Hello! aighnsburghtns!

He slurs words to phone.

BLACK PAST (CONT'D)  
(to her)  
Here. It's for you.

Hot Model takes phone. She hears nothing. She stares at Black Past.

Black past vomits.

BLACK PAST (CONT'D)  
Sorry.

The Hot Model gives him water from a plastic water bottle. She takes a Kleenex from her purse and gives it to him.

HOT MODEL  
Gum?

She takes gum from her purse.

(CONTINUED)

CONTINUED:

BLACK PAST

Thank you! Yet, if I have to choose, I would talk to myself in the past, not in the future.

Exotic Model with a way more relaxed look approaches.

EXOTIC MODEL

(to the Hot Model)

Honey! I'll take care of him.

Hot Model leaves. Exotic Model sits next to Black Past.

EXOTIC MODEL (CONT'D)

(to Black Past)

Watch what you ask for 'cause you might get it!

Exotic Model gives Black Past half a white pill.

EXOTIC MODEL (CONT'D)

Here! This Klonopin will keep you partying all your life.

Black Past looks at the pill. He pops the pill. Exotic Model gives him more water. He swallows.

BLACK PAST

I like Xanax!

He takes a pill out of his pocket.

Younger Adriana and Younger Sasha approach with Younger Joaquin pushing a wheelbarrow.

Black Past is about to pop the Xanax pill. He freezes.

The complete compound emerges on Black Past's head.

He gets up, snatches one napkin from a Party Animal. He writes the compound on the napkin. Sasha takes the napkin.

YOUNGER SASHA

He's had enough.

BLACK PAST

Wait.

Younger Adriana takes the Xanax pill and the water away from Black Past.

Younger Joaquin deposits Black Past in the wheelbarrow. They go toward the hacienda.

(CONTINUED)

CONTINUED: (2)

EXOTIC MODEL  
(whispers)  
Party pooper!

Younger Sasha throws the napkin in the pond. The compound vanishes.

EXT. HACIENDA GARDEN

Younger Alix hides behind a bush with the Teenage Girlfriend.

Younger Joaquin pushes the wheelbarrow containing Black Past. Younger Sasha and Younger Adriana walk with him.

We hear party music from far away.

YOUNGER SASHA  
(to Younger Adriana)  
Why does he hurt himself so much?

YOUNGER ADRIANA  
Overachievers take more time to  
accept themselves than normal  
people.

Black Past's cellphone rings. And rings, and rings. Younger Sasha takes it out. She hangs up. They move forward.

Younger Alix lights a joint. She inhales and passes it to the Teenage Girlfriend.

INT. HACIENDA - HALLWAY - NIGHT

Outside the studio, Dr. Wine and the male nurses have their ears on the door. One holds a straight jacket.

We hear Black dial his cellphone (O.S.).

INT. STUDIO - NIGHT

Black listens to his cellphone, hears ringing and ringing at the other end of the line.

INT. EXECUTIVE OFFICE - NIGHT

The back of a head wearing a fedora accommodates in the sofa. Cigar smoke puffs out.

MALE VOICE  
Pick up the phone.



INT. STUDIO - NIGHT

Meanwhile Black walks to the blackboard and scribbles the "retrocausality" diagram (a graphic reverse-causation explanation).

Black moves towards the door, notices something on the desk. He looks back. The Zen Buddhist book is replaced by a King James Bible. The Zen altar is replaced by a Christian altar.

BLACK

Oh! Sweet Jesus! I mean sweet Buddha!

Black takes the phone. He runs out.

INT. HALLWAY - NIGHT

Black runs into Dr. Wine and his nurses. Dr. Wine watches his nurses trying to dominate Black, to needle him. As he breaks away from them, his cellphone drops to the floor.

Black runs away. Dr. Wine and his crew trip over the toys.

The cheap painting is now a bloody/religious "El Greco" painting.

Dr. Wine dials his cellphone. He looks down and sees the phone. He picks it up and analyzes it. He puts it in his jacket's pocket.

DR. WINE

(to phone)  
Send more men.

INT. DINING ROOM - NIGHT

The Black family (minus Black and Sasha) prepare to eat dinner by saying grace. Adriana and another maid serve.

All dress conservatively (except Alix, who's still Goth). Black runs in.

BLACK

Where's your mother?

Silence.

ALIX

Mother? Mom left a long time ago.

Black laughs. Stops.

(CONTINUED)

CONTINUED:

BLACK  
Fuck!

ALL  
Excuse me?

ALIX  
We don't curse, Daddy.

BLACK  
(to kids)  
I get it. Sorry.  
(to Morrissey)  
Can you walk?

MORRISSEY  
You're shitting me?

ALIX  
Hey!

BLACK  
I'm sorry.

Pearl walks in from the terrace door.

DR. WINE (O.S.)  
He's in the dining room.

Footsteps approach quickly.

PEARL  
This way!

Black runs, he follows Pearl.

EXT. HACIENDA TERRACE/GARDEN - NIGHT

Pearl leads Black around the hacienda. They climb up the rough stone facade to an open window.

INT. HACIENDA - MUSIC ROOM - NIGHT

Black and Pearl climb through the window, enter.

Footsteps approach.

PEARL  
Shh. They want to lock you up.

BLACK  
What happened to my wife?

(CONTINUED)

CONTINUED:

PEARL

She left...

BLACK

She left? Where?

Black looks confused, shocked.

BLACK (CONT'D)

Did you and I have an affair?

Silence.

BLACK (CONT'D)

Horny motherfucker!

PEARL

You didn't seem to care back then.  
Shhh.

Pearl takes his hand. She takes him with her.

INT. HALLWAY - NIGHT

Pearl and Black sneak.

Noises come from the studio.

INT. ALIX'S ROOM - NIGHT

Gothic. Black's attention is drawn to a framed photo of Sasha with an Indiana Jones-looking guy. The Chichen Itza pyramid is the background.

PEARL

Five years ago. She met that blond  
guy in Yucatan.

BLACK

I'm so sorry! I didn't mean that  
to happen. The sex thing... I  
mean.

PEARL

Oh yeah! You did.

The nurses' voices approach.

Black and Pearl hide behind the bed.

BLACK

(whispers)  
Did I break your heart?

(CONTINUED)

CONTINUED:

Silence.

PEARL

I'm okay now.

Raul enters and looks around. He moves close to the bed.

Pearl takes her shirt off, revealing her breast. Black stares at her. She gives him a quick kiss on his lips.

She goes to Raul, puts her arms around him, kisses him hard.

Black sneaks out the window.

EXT. LEDGE / CORNICE - NIGHT

Black ninja walks to...

INT. STUDIO - NIGHT

Dr. Wine closes the door and looks around.

Black's cellphone rings (O.S.).

Dr. Wine turns his back to the open window as Black appears from the outside and enters.

Dr. Wine answers Black's cellphone.

DR. WINE

(to phone)  
Hello! Who's this?

BLACK PAST (V.O.)

(over phone)  
What the fuck do you care? Who the fuck are you?

Dr. Wine turns, sees Black in front of him. They confront each other. Dr. Wine's face pales as he pushes the red key.

DR. WINE

This is impossible. You recorded this previously!

BLACK

Give me the fucking phone. This isn't a joke!

Black punches him. Dr. Wine drops to the floor, unconscious.

(CONTINUED)

CONTINUED:

Black takes his cellphone and exits.

EXT. HACIENDA GARDEN - NIGHT

Black walks. He dials his cellphone.

BLACK  
 (to phone)  
 Where's my wife? What did you do  
 to her?

EXT. HACIENDA GOLF COURSE - SUNRISE

*Black Past and Younger Sasha sit on a bench near a ballwasher.*

BLACK PAST  
 (to phone)  
 Give me a second, okay? I'm in a  
 very important moment.

*Younger Sasha cries. He leaves the phone on the bench between himself and Younger Sasha.*

EXT. HACIENDA GARDEN - NIGHT

Black hears Younger Sasha crying over the phone.

EXT. GOLF COURSE - SUNRISE

*Black Past hugs Younger Sasha. She moves away.*

YOUNGER SASHA  
 (to Black Past)  
 How long has this been going on?

BLACK PAST  
 A year.

YOUNGER SASHA  
 Has it just been Pearl, or do you  
 have somebody else?

BLACK PAST  
 Just her. I'm very sorry.

BLACK (V.O.)  
 (over speaker phone)  
 Don't listen to him!

*Younger Sasha points to the phone.*

(CONTINUED)

CONTINUED:

YOUNGER SASHA

*Who's that?*

BLACK PAST

*Me in the future.*

*Younger Sasha cries her heart out.*

BLACK PAST (CONT'D)

*(to Younger Sasha)*

*Baby, I got to go.*

YOUNGER SASHA

*Whatever you need...*

*Black Past walks away, leaving a devastated Younger Sasha crying alone.*

BLACK PAST

*(to phone)*

*So...*

EXT. HACIENDA GARDEN - NIGHT

*Black holds back his tears.*

BLACK

*(to phone)*

*Sick blind bastard! You have everything! You are self-sabotaging.*

BLACK PAST (V.O.)

*(over phone)*

*Yeah, yeah... Whatever.*

*Nurses approach. Black notices. He runs in the other direction.*

INT. HACIENDA - CATACOMB - SUNRISE

*Black Past approaches the party! People rave. Paramedic 2 runs into him.*

PARAMEDIC 2

*Mr. Black. Sorry to bother. It's such a pleasure to meet you. You are a genius. Can I ask you a question?*

*Black Past surrounds himself with supermodels. They kiss him profusely.*

BLACK PAST

*Sure.*

(CONTINUED)

CONTINUED:

*Supermodels take him away.*

PARAMEDIC 2  
*Some other time. I guess.*

*He takes a black Moleskine journal from a pocket. He gives it to Exotic Model.*

BLACK PAST  
*Here! You're gonna write.*

EXOTIC MODEL  
*What's gonna happen?*

BLACK PAST  
*Anything can happen.*

*His entourage cheers. Black Past grabs his dropper, shakes it, shows it proudly.*

BLACK PAST (CONT'D)  
(to Supermodel 1)  
*If this one works, no hangover, no addiction, no brain cells killed, no flashbacks. No imperfection!*

SUPERMODEL 1  
*Are you giving me some of that?*

BLACK PAST  
*I can't. This one is still on a trial period. Yummy! You can die.*

*Black Past places small drops on his tongue and swallows.*

*Exotic Model writes.*

EXOTIC MODEL  
(to herself)  
*Four-thirty a.m. Drop ingestion.*

EXT. PADDOCK - NIGHT

*It's empty and run down. The horses look malnourished. Black enters, hears the party over the phone.*

INT. HACIENDA - CATACOMB - SUNRISE

*Black Past cries. The Exotic Model writes in the black journal close to Black Past.*

EXOTIC MODEL  
(to herself)  
*Five-thirty-five a.m. Mood swing. Are you all right?*

(CONTINUED)

CONTINUED:

BLACK PAST

*Yeah!**The Dealer gets close to them. He is uniformed as a police officer. Black Past jumps.*

BLACK PAST (CONT'D)

*Stay away!**The Dealer is dressed back in non-uniform normal clothes.*

EXOTIC MODEL

*Hey relax!**(to herself)**Five thirty-seven a.m.**Paranoia! Are you all right?*

BLACK PAST

*Get the cop out of here!*

EXOTIC MODEL

*Relax! There's no police here.*

EXT. PADDOCK - NIGHT

*We hear footsteps over dry leaves.**Black hangs up. Turns. Behind the trees, Pearl shows up.**He sees Raul in the distance. He looks at a Star of David adorning the paddock. He grabs his cellphone, looks at her.*

PEARL

*You are not lying. I heard you talking to yourself on the phone. Go ahead, dial. I've seen you do weirder things before.**Pearl gives him a capele.**Black turns his back to Pearl.*

BLACK

*(to phone)**I'm Jewish?*

EXT. HACIENDA PLAZA - SUNRISE

*Black Past casually walks, eats an apple, his pupils full black. He sweats, his eyes are thick gray.*

BLACK PAST

*(to phone)**I'm reading Kabbalah! Yeah!**(MORE)*

(CONTINUED)



CONTINUED:

BLACK PAST (CONT'D)  
*I got tired of that material  
 Buddhist detachment bullshit. I  
 need money!*

BLACK  
*(screaming from the  
 phone)(v.o)  
 You just fucked up!*

BLACK PAST  
*(to phone)  
 Why's that?*

EXT. PADDOCK - NIGHT

Black sees Raul come near. He turns his back to him. Raul passes behind Black; he morphs into PEDRO. Black calms down.

BLACK  
*(to phone)  
 We could've solve this from the  
 get go you self-destroying  
 egomaniac.  
 Now I don't know.*

Black turns around. Pearl is gone. He looks around the paddock for her.

EXT. HACIENDA PLAZA - DAY

*Black Past sees the Black "La Gavia" carriage (that was an ornament in the present) crossing the gate pulled by horses. The carriage enters through the "La Gavia" gate.*

BLACK PAST  
*(to phone)  
 I can hear you're fine. Something  
 must have led me there.*

BLACK (V.O.)  
*(over phone)  
 I can't tell. You made a mess  
 already.*

An ORTHODOX JEWISH MAN descends from the carriage.

*In the background, Black Past's kids burst with excitement. A "Zorro" disguised Younger Morrissey hops.*

BLACK PAST  
*(to Morrissey)  
 Hey! Stay away from that thing!  
 It's dangerous!*

(CONTINUED)

CONTINUED:

*He turns to his phone. Younger Joaquin comes in with a briefcase.*

YOUNGER JOAQUIN  
(whispers to Black)  
Sir. This is all the cash left.

BLACK PAST  
(whispers to Younger Joaquin)  
*I don't care. My kids will have it all.*

*Black Past hands the Orthodox Jewish Man a briefcase. He opens the briefcase revealing a huge pile of money.*

EXT. PADDOCK - NIGHT

Objects around Black change color.

He hears horse sounds over the phone.

BLACK  
(to phone)  
What are those? Horses?

The line goes dead.

INT. HACIENDA - CENTRAL PLAZA

*Calisto Past Puts the phone down. Gets on the top of the carriage.*

CALISTO PAST  
*Ok! Get in!*

*The kids do. They leave.*

INT. HACIENDA - HALLWAY - NIGHT

Black hesitates as he looks into Kim's room. He finds a high-tech gym instead.

EXT. HACIENDA GARDEN - NIGHT

Black approaches Alix. She's wearing a Jewish Orthodox dress. Morrissey comes from behind the bushes. He's sitting in an old wooden wheelchair. Morrissey wears a yarmulke on his head.

(CONTINUED)

CONTINUED:

BLACK  
You can't walk can you? Where's  
the doctor?

ALIX  
What doctor?

BLACK  
Okay. We're making progress! Never  
mind!

BLACK (CONT'D)  
(to Alix)  
Where's Kim?

ALIX  
Where's whom?

MORRISSEY  
Who's Kim? \*

BLACK  
Your younger brother.

MORRISSEY  
What younger brother? I'm the  
youngest one.

BLACK  
Shit! Fuck. Shit!

ALIX  
Are you okay?

Black runs out.

EXT. HACIENDA - PATIO - NIGHT

A dressed Joaquin mops the floor.

BLACK  
Have you seen Wine and his crew?

Joaquin shakes his head no. He writes on his iPad "Doctor  
Wine is here?"

BLACK (CONT'D)  
No! Keep mopping.

Black walks through, dials.

BLACK PAST (V.O.)  
(over phone)  
Yeah!

(CONTINUED)

CONTINUED:

BLACK  
 (to phone)  
 Where in the fuck is my youngest  
 son?

EXT. HACIENDA SWIMMING POOL - DAY

Near the pool is a garden table. A stack of art pieces  
 lay on top of it.

BLING BLING JOEY (40s) wears a polo shirt (with a big  
 polo horse). He analyzes the Picasso painting.

Black Past sips a lemonade while lying on a floating raft  
 in the water.

BLACK PAST  
 (to phone)  
 What youngest son?

Models lay topless in lounge chairs around the pool.

EXT. HACIENDA - PATIO - NIGHT

Black walks through. His eyes are on fire.

BLACK  
 (to phone)  
 Kim!

EXT. HACIENDA SWIMMING POOL - DAY

Black Past sips the lemonade.

BLACK PAST  
 (to phone)  
 Who the fuck is Kim?

BLACK (V.O.)  
 (over phone)  
 Your other son!

BLACK PAST  
 (to phone)  
 Kim? Isn't Kim a girl's name?

Black Past climbs out of the pool, puts on a bathrobe.

BLACK (V.O.)  
 (over phone)  
 Fuck off!

(CONTINUED)

CONTINUED:

BLACK PAST

(to phone)

Why would I have a younger son if  
I don't have a wife? Sasha left!

Black Past sits at the table. He lights a pot crystal  
pipe (a bong). Younger Joaquin walks in with Pedro.

BLACK PAST (CONT'D)

(to phone)

You fuck off! You...

The line goes dead.

BLACK PAST (CONT'D)

Shit! Can anybody please tell me  
if there's a network that works  
properly?

EXT. BACK GARDEN - NIGHT

Black sits down on a bench. He sees his shoelace untied.  
He tries to bend and tie his shoelaces. He surrenders. He  
cries.

Adriana waddles in, kneels, ties Black's shoelaces.

BLACK

This is horrible.

ADRIANA

You miss her, don't you?

BLACK

You have no idea how important she  
is in my life, Nana. How much I  
need her. I can't remember  
anything.

ADRIANA

You know what's ticking in there?

Black sighs.

ADRIANA (CONT'D)

Go get her. It's never too late.

EXT. SWIMMING POOL - DAY

Black Past offers pot to Joey. Joey shakes his head,  
refusing.

BLACK PAST

It's homegrown.

(CONTINUED)

CONTINUED:

*Joey takes the pot. Inhales. Black Past offers him pills and drops. Joey declines.*

BLACK PAST (CONT'D)

*It's homegrown.*

JOEY

*That shit will give me flashbacks.*

BLACK PAST

*No, they don't. I need another two hundred thousand.*

JOEY

*I need the compound.*

BLACK PAST

*I'm working in a new sophisticated way to get it.*

JOEY

*Look Negro, You know I love you and all, but you owe half the people you know already.*

BLACK PAST

*How do you expect me to create the compound for you if I don't have any money? Listen. I just talked to somebody that will give me the compound.*

*Younger Alix enters, carrying the cardboard box.*

YOUNGER ALIX

*Can I open this?*

BLACK PAST

*Yes, honey. Whenever you're done, leave whatever you found.*

YOUNGER ALIX

*Yes, Dad.*

*Younger Alix hops away happy. Joey watches her.*

BLACK PAST

*(to Joey)*

*Listen, I talked to someone. I'll be having a lot of money very soon. I'll pay all my debts.*

*Joey still stares at Younger Alix in the distance. He writes a check, waves it. Black Past takes the check.*

(CONTINUED)

CONTINUED: (2)

JOEY

*Here's two hundred grand.  
I'll keep the Picasso. If you  
don't deliver the compound or pay,  
I'll keep the girl too.*

*Black Past stares at him.*

INT. HACIENDA - STUDIO - NIGHT

Decoration changes dramatically every time Black turns. Yet, the objects stop moving when he turns his face toward them.

Black leaves his cellphone on the desktop. It's "on." The battery displays four bars.

In the middle of this stridency, Black opens the junk drawer, takes out the sexy wedding snapshot.

The curious sculpture of an African man smoking a cigarette remains in the same corner where we saw it the last time.

His cellphone rings. He Stares at it. Doesn't answer.

He looks at him self in the mirror. The mirror is concave. He can't make eye contact. He punches it, breaks it.

He goes out. Adriana enters. She holds a suitcase.

ADRIANA

Here.

He takes the suitcase. Leaves.

INT. HACIENDA - STUDIO - DAY

*The curious sculpture of an African man smoking a huge joint sits in the corner. The place has white walls filled with posters of electronic music festivals, rock bands. The compound written in white chalk almost fills the blackboard.*

*Younger Alix sneaks in. She searches the heavy wood desk. She Moves away an older version of Black's Mac Book Pro revealing some happy face stickers. Every drawer she opens contains drugs. She snatches a bag with weed.*

*She opens the cardboard box. It's a cellphone that looks exactly like Black's phone before he smashed it. She plugs it into a power outlet; the battery charges.*

(CONTINUED)

CONTINUED:

*She takes a happy face sticker and stamps it on the back of the phone. She leaves the cellphone charging.*

INT. HACIENDA - STUDIO - DAY

A wrecked Black slams the door open. He carries the suitcase. Black takes the phone, notices the three bars on the battery. He dials.

DR. WINE (O.S.)

Hello, Black!

Black looks up. Dr. Wine and the nurses sit in chairs waiting for him. Black runs out. They go after him.

INT. HALLWAY - DAY

Black runs. Male nurses run after him. Black dials his phone.

INT. BASEMENT - NIGHT

*A bubbling lab. Black Past puts drops and pills on his tongue. He kisses models on the mouth. Everyone is very intoxicated. Black Past answers.*

BLACK PAST

(to phone)

Are you having flashbacks up there?

BLACK (V.O.)

(over phone)

Fuck off! You think you know yourself that much?

BLACK PAST

(to phone)

Where in the fuck were you? Five days without you. We missed you. Let me guess. You tried to get Sasha back?

EXT. HACIENDA GARDEN - DAY

Black runs as he talks on the phone.

BLACK

(to phone)

You loved her, you asshole! You just don't know it yet. She's the only one you ever loved in your life. You still don't know it yet!

(MORE)

(CONTINUED)



CONTINUED:

BLACK (CONT'D)  
But she was the best thing that  
you ever had! She met this guy.

INT. BASEMENT - NIGHT

The clock on the wall. Black Past holds Exotic Model's  
waist while he mixes substances from a beaker. She kisses  
him.

BLACK PAST  
(to phone)  
Good to know.

BLACK (V.O.)  
(over phone)  
Whatever you are doing, stop.

BLACK PAST  
(to phone)  
I did? You did! Give me the  
compound!

BLACK (V.O.)  
(over phone)  
Which one? I have a thousand  
compounds right in front of me.  
And they all change every time I  
talk to you.

BLACK PAST  
(to phone)  
Think! I make things change but  
didn't erase your memory, did I?

EXT. HACIENDA GARDEN - DAY

Black runs and talks.

BLACK  
I can't recall what I didn't live.

INT. BASEMENT - NIGHT

Black Past holds a pill in his hand.

BLACK PAST  
(to phone)  
I'm taking Black's Pearl.

He's about to take a pill.

BLACK (V.O.)  
(over phone)  
Take what ever you want!

(CONTINUED)

CONTINUED:

FLASH OF MEMORY: *A compound on the napkin.*

*Black Past holds back.*

BLACK PAST

*Okay.*

EXT. HACIENDA GARDEN - DAY

Black continues running.

BLACK

(to phone)

You'll get betrayed by Wine.

BLACK PAST (V.O.)

(over phone)

That happened already.

He giggles.

BLACK

(to phone)

The psychiatrist asshole! They had an affair while I was in coma. That's all I know.

BLACK PAST (V.O.)

(over phone)

Bullshit. Good bye!

Hangs up.

INT. BASEMENT - NIGHT

*Black Past puts the pill inside of a little chest.*

EXOTIC MODEL

*You would've died if you swallowed that one, wouldn't you?*

BLACK PAST

*A reliable source has told me I don't.*

*He kisses her.*

BLACK PAST (CONT'D)

*Let's go! Out! Everybody out!*

*They all go out.*

INT. JOAQUIN'S ROOM - DAY

Joaquin, wearing magnifying glasses, fixes what appears to be a small radio with a lot of precision.

Black runs in. Joaquin keeps on working.

BLACK  
Where are the kids?

Joaquin hand signs to stop and freeze.

BLACK (CONT'D)  
He mentioned something about testing Black's Pearl. Any idea what that meant?

Joaquin stops. He removes his security glasses, stares at him. He takes his iPad and writes: "O.K. Hold on a second." Joaquin goes into a closet.

INT. JOAQUIN'S ROOM - CLOSET - DAY

Joaquin moves a toolbox away and removes a brick. An old key rests there. Joaquin takes the key.

INT. JOAQUIN'S ROOM - DAY

Joaquin comes out of the closet with determination. Black sees the old key.

BLACK  
What's that?

Joaquin gives the old key to Black. Writes on tablet "Time capsule."

EXT/INT. HACIENDA BASEMENT - DAY

Black and Joaquin. Enter the door to the basement. (or here)Writes on tablet "Time capsule."

INT. HACIENDA BASEMENT - DAY

Black and Joaquin descend the basement steps.

The basement is dirty, dusty, and littered with used furniture and an old, heavy, long table.

Black and Joaquin navigate through the area until they reach a wine cellar. Joaquin dusts off a large door.

(CONTINUED)

CONTINUED:

Black opens the door with the old key. He pushes the door revealing a tight dark tunnel.

BLACK  
I'm not going in there.

Joaquin pulls a small chain. An old broken light bulb illuminates the tunnel. A mouse lays dead.

INT. HACIENDA - STUDIO - NIGHT

*A laid-back Younger Joaquin sits on Black Past's chair. He has his feet on the desk. While he fixes a watch, he pays attention to a TV on which an infomercial host explains cloning with the help of animations.*

TV HOST  
(on TV)  
*Cellularly speaking, every seven years we are all one-hundred percent different human beings...*

*We hear footsteps approach.*

*Joaquin turns the TV off. He hides behind the curtains.*

*Black Past enters. He dries his hair with a towel. He sees his phone charging. The battery bars are full. He sees the happy face sticker, scrutinizes the cellphone, unplugs it.*

*He throws it in the junk drawer. He sees the cardboard box and the phone's manuals. He dunks them in the wastebasket.*

INT. HACIENDA - BASEMENT TUNNEL - DAY

Black and Joaquin crawl through the area. Joaquin sniffs deep, his eyebrows rise.

BLACK  
Safrol?

Joaquin's scratches his eyes. They both cover their noses with their shirts.

BLACK (CONT'D)  
It is Safrol. That's a key component in rat poison! Safrol? Why do I remember that smell?

Joaquin coughs.

(CONTINUED)

CONTINUED:

BLACK (CONT'D)  
(revisar)  
Light gas.

Black and Joaquin crawl to a small door. Joaquin opens his phone.

There's no light except for joaquin's phone. Black and Joaquin stare at the small door.

BLACK (CONT'D)  
Turn your phone off!

Joaquin does.

BLACK (CONT'D)  
Keep on going. One, two... three!

They both kick the small door.

INT. STORAGE CELLAR - DAY

The small door crumbles. Joaquin pulls a small chain in the ceiling. A dim light bulb illuminates the cellar revealing: white cardboard boxes, files, clothing, a Super 8 movie projector and a tape recorder.

A small shoebox reads: "Family Memories." Black opens the shoebox. He finds a cassette with a picture of Joaquin in his twenties dressed as a "charro" on the cover.

Black laughs. Joaquin snatches it. Black recovers it and puts it inside the tape recorder.

YOUNGER JOAQUIN (V.O.)  
(sings over recorder)  
Pero sigo siendo el rey...

Black laughs. Joaquin is embarrassed. The recording slows as the battery dies.

BLACK  
So, you had a voice once?

Joaquin takes the cassette and throws it behind a pair of Louis Vuitton trunks behind the files. Black goes towards the trunks.

Joaquin writes: "It hurts me." Black stops.

BLACK (CONT'D)  
I'm sorry. I won't ask again.

Black frowns. He goes to open one trunk.

(CONTINUED)

CONTINUED:

Joaquin writes: "You can open just one, the other is toxic." Black stops.

BLACK (CONT'D)

Which is which?

Joaquin shrugs his shoulders.

Black opens one of the trunks, takes out a few old toys from it, a lo-fi Toys 'R' Us voice changer, a teddy bear. He stops, takes the projector, finds a plug, powers it on. It works. The spool reads: "Birth." He takes it.

BLACK (CONT'D)

Put it on!

Joaquin does. The silent image projects towards the white boxes:

It's footage of a baby's birth.

Younger Adriana (30s) carries a baby in her arms.

A CAMERA OPERATOR (CALLISTO SENIOR) reflects in a room mirror, filming the baby's birth.

BLACK (CONT'D)

My father. My birth.

The Camera Operator plays around with the baby. He hypnotizes the baby with the old gold pocket watch.

Adriana talks to the O.S. Camera Operator.

The Camera Operator holds the baby in his arms. She gets close to Joaquin and says something.

BLACK (CONT'D)

What is she saying?

Joaquin writes: "How am I to know?"

BLACK (CONT'D)

You read lips. Go on!

Joaquin rewinds the 8mm film and plays it slowly. He scrutinizes Adriana's lip movements.

Adriana talks to the camera.

Joaquin writes: "This baby is special. He has a gift. He will be a very successful man."

BLACK (CONT'D)

And you? What he said to you? Tell me!

(CONTINUED)

CONTINUED: (2)

Joaquin writes: "He made me promise to take care of you forever. In return, he championed my artistic career."  
Joaquin Laughs!

BLACK (CONT'D)

I'm so sorry!

Black hugs him. He looks to the trunks.

Black opens a trunk, pulls out photos of him partying and taking drugs. There are photos of the carriage wheel stuck on tree roots. There are black and white police evidence photos of Morrissey covered in blood with his eyes closed, laying on the top of a rock.

BLACK (CONT'D)

Oh! My God!

He pulls out an old yellow newspaper, the headline reads:

"Millionaire Neuronaut Callisto Black Meets Death Face to Face." Beneath the headline are photos of the crushed black carriage and its horses crashed near an oak tree.

Next a article. "Apple stock break record".

Nearby, another newspaper headline reads: "The Alchemist Almost Dies."

BLACK (CONT'D)

Why didn't anyone tell me anything?

Joaquin hands him the black Moleskine journal. Black opens the pages. He reads his own handwriting: "On ACID + MDMA. Talk to myself in the future."

BLACK (CONT'D)

I remember that. I thought I was hallucinating.

Joaquin writes: "It only happened when you took LSD."

BLACK (CONT'D)

But it's real! Why does nobody tell me anything?

Joaquin writes: "Mrs. Black gave you a fresh start."

BLACK (CONT'D)

Fresh start from what?

Black coughs.

JOAQUIN

(hand signaling)

You were in a lot of trouble.

(MORE)

(CONTINUED)

CONTINUED: (3)

JOAQUIN (CONT'D)

You were bankrupted. You needed the perfect compound. When you woke up five years later, Mrs. Black gave you a new beginning.

Black turns the last page. The full beautiful compound complete.

BLACK

Oh! My god!

FLASH OF MEMORY: *The complete compound.*

BLACK (CONT'D)

So that's... I need to know more.

Joaquin tries to stop him. Black puts the black Moleskine journal in his pocket.

Black pushes him away.

Black opens the other chest. Black grabs paraphernalia for MDMA cooking. He reads the tags on "ammonia" and "safrole" containers that are inside.

As Black goes on, Joaquin writes on the iPad: "Safrole is also a key ingredient for MDMA cooking." He draws a skull and bones.

Black takes the objects out. A thick yellow gas comes out from below a fake floor on the chest. Joaquin coughs. Black coughs.

Black removes the fake floor. Safrole containers are broken. A thick yellow cloud of the gas comes out.

BLACK (CONT'D)

Shit! Turn off the lights!

Black retreats. The black Moleskine journal falls to the floor.

They run back to the exit. Joaquin sees the cassette. Black runs back in the tunnel. Joaquin goes back to get the tape.

BLACK (CONT'D)

What are you doing? Let's go!

Joaquin is close to the cassette. He takes it but faints. Black goes back to Joaquin. He tries to pull him back. The cloud gets thicker. Black pulls Joaquin's passed out body into the tunnel. He turns off the light. Sees the black Moleskine journal.

BLACK (CONT'D)

Shit!

(CONTINUED)



CONTINUED: (4)

The thick yellow cloud expands. He he gets in the tunnel.

INT. HACIENDA - BASEMENT TUNNEL - DAY

Black pulls Joaquin's languid body out. The gas gets near them really fast. Escaping near the exit of the tunnel Dr. Wine's and Raul's faces pop out!

BLACK  
Get out of the way! Duck down!

WINE'S PHONE RINGS

BLACK (CONT'D)  
Don't answer!!!

INT. HACIENDA - BASEMENT - DAY

Dr. Whine answers his phone.

INT. STORAGE CELLAR - DAY

Black and Joaquin's body duck down.

INT. HACIENDA - BASEMENT - DAY

A huge explosion comes out of the tunnel, back-drafting Dr. Wine and Raul.

In middle of smoke, burning papers, pieces of cardboard, and photos fly around.

Dr. Wine and the nurses lay dead on the floor.

The damaged trunks are covered in dirt and ashes. Black and Joaquin emerge from the ashes. Looking handsomely dirty in rags, Black cleans the dirt and ashes off. Black takes Joaquin's pulse. He's alive.

Adriana and Pearl come in.

BLACK  
Get out of here! Quick.

They all pull Joaquin out.

The black Moleskine journal burns slowly. Then, Explosion!

EXT. HACIENDA GARDEN - DAY

Black emerges from the basement. He hugs Alix, and runs to Morrissey who's in the old wooden wheelchair, hugs him.

BLACK  
I'm really Sorry.  
(pause)  
You will walk!

He marches towards the hacienda and dials the phone.

Sasha stands there, witnessing everything. Black hangs up.

BLACK (CONT'D)  
What are doing here?

Sasha hugs him tight.

SASHA  
I'm sorry. I lied to you.

BLACK  
Why?

SASHA  
I thought that was going to be the best. I made a mistake.

BLACK  
You have to believe me now.

SASHA  
I don't have another choice. Do I?

They kiss. He dials.

BLACK  
(to phone)  
You want to know about your future? You failed! You didn't get what you wanted. There is no compound!

INT. HACIENDA - STUDIO - NIGHT

*Black Past scribbles half the compound on the black Moleskine journal. He speaks to his phone.*

FLASH OF MEMORY: *The complete compound on the napkin.*

*He pastes the compound on the napkin on the black Moleskine journal.*

(CONTINUED)

CONTINUED:

*He hears sounds from the other end of the line.*

*He takes the black Moleskine journal. He drops his cellphone on the junk drawer. He takes the cellphone with the happy face sticker, takes the charger cord with it and slams them in the junk drawer, closes it, gets up and leaves.*

*Joaquin comes out from behind the curtains.*

EXT. HACIENDA GARDEN - DAY

Black walks energetically.

BLACK  
(to phone)  
You'll crash a carriage. You'll  
hurt yourself. And your family...  
Hello?

INT. HACIENDA - STUDIO - NIGHT

*Inside the junk drawer, Black's voice continues over the phone.*

BLACK (V.O.)  
(over phone)  
Hello! Hello!

*Younger Joaquin hears Black's voice and comes closer to the desk.*

EXT. HACIENDA AQUEDUCT - DAY

Black is frustrated.

BLACK  
Shit!

INT. HACIENDA - STUDIO - NIGHT

*Younger Joaquin moves closer to the junk drawer. He opens it.*

BLACK (V.O.)  
(over phone)  
Shit! Shit!

*Younger Joaquin takes Black Past's phone.*

(CONTINUED)

CONTINUED:

YOUNGER JOAQUIN  
(to phone)  
Hello?

EXT. HACIENDA AQUEDUCT - DAY

Black looks hopeful.

BLACK  
(to phone)  
Joaquin? Don't hang up! Shit! You  
are Joaquin, aren't you?

INT. HACIENDA - STUDIO - NIGHT

*Younger Joaquin is confused, fearful.*

YOUNGER JOAQUIN  
(to phone)  
Who's this?

*Younger Joaquin looks around. No one is in sight.*

YOUNGER JOAQUIN (CONT'D)  
(to phone)  
Who is this?

EXT. HACIENDA AQUEDUCT - DAY

Black is relieved.

BLACK  
(to phone)  
Someone that cares a lot about  
you. Listen! Something very  
important is about to happen. You  
have to stop your boss from  
testing, taking anything. Stay  
close.

INT. HACIENDA - STUDIO - NIGHT

*The line goes dead.*

*Younger Joaquin presses the red key on the phone. Nothing. He thinks about what he's heard, puts the cellphone in his pocket, and takes a box cutter and a rope from the junk drawer.*

INT. HACIENDA - BASEMENT - NIGHT

The super lab. A boom box blasts house music. The Black Moleskine journal is open. The compound is been read by Black past while he assembles MDMA, mixes substances. He takes bottles of chemicals from the Louis Vuitton trunks.

Younger Joaquin sneaks in, hides his hands behind his back where he holds the rope and the box cutter. He observes Black Past.

Black Past notes him, jumps away.

BLACK PAST

For fuck's sake! I almost shit my pants!

YOUNGER JOAQUIN

Sir, you left your phone at the studio.

Younger Joaquin gives the cellphone to Black Past. He puts it in his pocket.

BLACK PAST

I can't talk to you right now. I'm having an epiphany!

YOUNGER JOAQUIN

I thought this was important.

BLACK PAST

What?

Black Past's full attention is on preparing substances. He mixes pills, mixes color chemicals. Younger Joaquin observes.

YOUNGER JOAQUIN

Sir, somebody called your phone. I picked it up.

BLACK PAST

Please leave. This can be dangerous.

YOUNGER JOAQUIN

Sir.

BLACK PAST

Get out.

Younger Joaquin hides the rope and the box cutter with his body as he leaves.

BLACK PAST (CONT'D)

Let's see...

(CONTINUED)

CONTINUED:

*He presses a mold to make pills. He dials his cellphone.*

INT. HACIENDA - HALLWAY - DAY

Black runs, answers his cellphone, listens.

EXT. HACIENDA BASEMENT - HALLWAY - NIGHT

*Younger Joaquin hides outside the door, listens to Black Past's telephone conversation.*

BLACK PAST (O.S.)  
*I got the compound. I'm testing it  
 right now.*

INT. BASEMENT - NIGHT

*Black Past takes out a black round shinny pill that looks exactly like a Black Pearl. He listens to the phone.*

BLACK (V.O.)  
 (over phone)  
*I'm going to kill you.*

*Lab works at full throttle.*

BLACK PAST  
*You have two hours before it kicks  
 in.*

*Black Past hangs up. He takes the Black Pearl.*

EXT. HACIENDA BASEMENT - NIGHT

*Younger Joaquin's ear is on the door. Younger Adriana approaches. Younger Joaquin takes his ear away from the door.*

YOUNGER JOAQUIN  
*Somebody called.*

YOUNGER ADRIANA  
*Is he there?*

*Younger Joaquin nods his head.*

YOUNGER ADRIANA (CONT'D)  
*Testing?*

YOUNGER JOAQUIN  
*Hardcore!*

INT. HACIENDA - STUDIO - DAY

Black looks at his cellphone. Pearl comes in.

BLACK  
Leave me alone. Please!

PEARL  
You never listen! Now and then.

Black freezes.

BLACK  
Where did the accident happened?

PEARL  
Ask your wife. Don't feel guilty,  
you had no choice!

BLACK  
Now I do.

EXT. HACIENDA BASEMENT - NIGHT

*Younger Adriana stares at Younger Joaquin.*

YOUNGER ADRIANA  
*What do I do?*

YOUNGER JOAQUIN  
*(whispers)*  
*Go outside and keep an eye on him.*  
*Under that state he can do*  
*anything.*

YOUNGER ADRIANA  
*You try to stop him any way you*  
*can!*

*She exits.*

EXT. HACIENDA - CENTRAL PLAZA - FOUNTAIN

Black sees the fountain, cleans himself with the water.

FLASH OF MEMORY: *Newspaper headline: "The Alchemist*  
*Almost Dies."*

FLASH OF MEMORY: *A carriage crashes.*

FLASH OF MEMORY: *Cellphone flying on the air.*

FLASH OF MEMORY: *A tree falls.*

(CONTINUED)

CONTINUED:

FLASH OF MEMORY: *Joaquin's pale face.*

FLASH OF MEMORY: *Blackboard reads: "You didn't trust yourself."*

FLASH OF MEMORY: *The retro-causal diagram on the blackboard.*

FLASH OF MEMORY: *Pearl talking to him "You never listen! Now and then."*

Sunlight gets brighter, illuminating Black's face. He walks out.

EXT. HACIENDA BASEMENT- HALLWAY - NIGHT

*Hiding in the shadows, Younger Joaquin waits, holding the rope and the box cutter.*

EXT. HACIENDA GARDEN - DAY

Black rushes to Sasha.

BLACK  
I can avoid the accident.

SASHA  
No. You can't.

BLACK  
Yes! I can. I have that possibility.

She sits, grabs his hand.

SASHA  
It's time that you accept responsibility for your actions.

BLACK  
Things can change!

SASHA  
You have to grow.

BLACK  
I...

SASHA  
(interrupts)  
If that accident didn't happen, you'd still be the same asshole you were back then.

(CONTINUED)



CONTINUED:

BLACK

Take me where the accident  
happened.

Sasha stares at him.

*EXT. HACIENDA BASEMENT - NIGHT*

*Black Past stomps out of the basement.*

*EXT. HACIENDA BASEMENT - HALLWAY - NIGHT*

*Younger Joaquin attacks him from behind. Black Past  
defends himself, then ties Younger Joaquin with a rope.*

*Black Past takes the box cutter and threatens Younger  
Joaquin.*

BLACK PAST

Who paid you?

YOUNGER JOAQUIN

Nobody.

BLACK PAST

What do you mean nobody? Either  
you tell me right now or I'll cut  
your tongue out!

YOUNGER JOAQUIN

Nobody, Sir. I swear!

BLACK PAST

Why do you attack me?

YOUNGER JOAQUIN

I received a phone call.

BLACK PAST

From whom? Who called?

YOUNGER JOAQUIN

It was anonymous.

BLACK PAST

Anonymous? The police?

YOUNGER JOAQUIN

No! Someone else. You are being  
paranoid again.

*Black Past forces Younger Joaquin's mouth open, grabs his  
tongue. Black Past cuts it out. Blood Flows.*

(CONTINUED)

CONTINUED:

*BLACK PAST*  
*No more French kissing for*  
*Adriana.*

EXT. HACIENDA - WOODS - MAGIC

In the fog, inside the classic red convertible, Sasha drives. Black sits in the passenger's seat. Black touches the interior parts of the car.

FLASH OF MEMORY: A balloon wrapped present with a big ribbon.

EXT. HACIENDA GARDEN - SUNRISE

*Black Past's convertible is parked near. Younger Morrissey (dressed as "El Zorro") sits in the copilot seat. Alix, dressed as a maiden, plays with the steering wheel.*

*Black Past, carrying the boombox, approaches.*

*The kids duck inside the car.*

*Black Past walks towards the stationary black horse-drawn carriage. He pets the four horses.*

*Younger Morrissey and Younger Alix notice.*

*YOUNGER ALIX*  
*(whispers)*  
*Let's go!*

*They both run toward the carriage.*

*Black Past sits on the top of the carriage (driver's position). He ties the boombox to the bench. He takes the reins.*

*Younger Alix and Younger Morrissey hop toward the back of the carriage without being noticed by Black Past.*

*From the basement, Younger Joaquin sees the kids enter the carriage. He struggles to warn Black Past but he can't. Blood spills from his mouth.*

*At the carriage, Black Past powers the boombox. House music plays.*

*BLACK PAST*  
*YYYYEE HHHAAAAA!*

*The carriage takes off towards the woods.*

EXT. HACIENDA - WOODS - MAGIC

In the middle of the fog, Sasha stops the car. She points to an area in the distance.

SASHA  
You rode through there.

He looks at the area in the distance.

EXT. HACIENDA ROAD X - SUNRISE

*The carriage goes faster. Black Past enjoys the ride.*

*Morrissey and Alix ride in the back fender (unseen by Black Past).*

EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC

Sasha points.

SASHA  
Then you went left. The accident  
happened left.

Black sees the main road sign pointing left. Black gets out of the car and follows it. Black notices a huge hole in the dirt, surrounded by rotten roots. Sasha follows him.

EXT. HACIENDA ROAD - SUNSET

*Younger Adriana cuts from the woods and sees the kids behind the carriage, which covers her with dust.*

YOUNGER ADRIANA  
(to Black Past)  
The kids!

*Black Past, unaware of Adriana, speeds up. He sees a heavy duty SWAT roadblock. Heads directly towards it.*

BLACK PAST  
Motherfuckers!

EXT. HACIENDA ROAD - SWAT ROAD BLOCK - SUNSET

*The SWAT team aim as the black carriage approaches in the distance.*

EXT. MAIN ROAD - MAGIC

Black sees an oak tree.

FLASH OF MEMORY: *The black carriage and its horses crashed near the same oak tree.*

Black turns around. Sees the roots.

FLASH OF MEMORY: *The carriage wheel is stuck on the roots.*

Black looks at a rock.

FLASH OF MEMORY: *Black and white police evidence photos of Morrissey covered in blood with his eyes closed laying on the top of a rock.*

He turns to Sasha.

BLACK

How much has this road changed?

ADRIANA

Not much!

BLACK

Let's go to the other road.

They turn right and walk.

EXT. HACIENDA ROAD/CARRIAGE - SUNRISE

*The carriage rampages. Black Past, high on adrenaline, smiles as the carriage roars forward. Younger Morrissey and Younger Alix hold on as hard as they can, scream and cry. Black Past aims the carriage at the barricade ahead.*

EXT. HACIENDA ROAD - SWAT ROAD BLOCK - SUNRISE

*A dust cloud approaches. The Dealer is dressed as a high command officer.*

THE DEALER

*Ready!*

*The SWAT team sees the horse driven carriage.*

EXT. HACIENDA BACK ROAD - MAGIC

*The classic red convertible reaches the ditch. The ditch is not that deep. Black analyzes the road.*

(CONTINUED)

CONTINUED:

BLACK

Let's go back.

Sasha drives in reverse.

EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - SUNRISE

The still classic red convertible points straight at the crossroads.

BLACK

Leave me alone.

SASHA

Are you sure?

BLACK

Please. I need to go through this alone.

Sasha kisses him.

SASHA

Good luck.

EXT. HACIENDA ROAD/MOVING CARRIAGE - MAGIC

*Black Past kamikazes towards the SWAT team.*

EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - SUNRISE

The still classic red convertible points straight at the crossroads.

Black changes to the driver's seat. He dials his cellphone, stares at the crossroads. He closes his eyes.

EXT. HACIENDA ROAD/MOVING CARRIAGE - SUNRISE

*The SWAT team drives after the carriage. Younger Adriana approaches from the front.*

SWAT 1

(to Younger Adriana)

Stop!

*Younger Adriana keeps on running towards the carriage.*

SWAT 2

(to Younger Adriana)

Stop!

(CONTINUED)

CONTINUED:

*Younger Adriana keeps running. She stands in front of the carriage. The carriage runs over her, smashes her legs. Younger Adriana's foot bursts with blood.*

*EXT. HACIENDA ROAD - (PAST THE ROAD BLOCK) - SUNRISE*

*SWATs chase the carriage. Black Past grabs his ringing cellphone.*

*BLACK PAST*

*(to phone)*

*What the fuck you want? I'm in the middle of something!*

*EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC*

*Black puts his finger in his non-listening ear.*

*BLACK*

*(to phone)*

*You have the kids in the back.*

*EXT. HACIENDA ROAD/MOVING CARRIAGE - SUNRISE*

*Black Past looks back, sees SWATs after him.*

*BLACK PAST*

*I know! What do you mean the kids are in the back?*

*EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC*

*Black sits up straight.*

*BLACK*

*(to phone)*

*They're in the back of the coach. You are about to have the accident. If you want to avoid it, take the road on the left.*

*He takes a deep breath.*

*EXT. INTERSECTION - SUNRISE*

*SWAT/carriage chase continues as the carriage approaches.*

*BLACK PAST*

*(to phone)*

*Yeah, right!*

(CONTINUED)

CONTINUED:

*O.S. his kids yell. He turns and looks behind. He sees two happy angels waving joyfully at him. He smirks.*

*The carriage reaches the intersection. Black Past turns right (taking the back road).*

EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC

Black gets close to the phone.

BLACK  
(to phone)  
Are you still there?

EXT. HACIENDA BACK ROAD - SUNRISE

*SWATs/carriage chase continues.*

BLACK PAST  
(to phone)  
*With my guardian angels, as usual!*

*Black Past notices the ditch. He turns. He sees Younger Morrissey's face out of the carriage window.*

YOUNGER MORRISSEY  
(crying)  
Stop!

EXT. INTERSECCION "Y" - MAGIC

Calisto holds sweating.

BLACK  
(to phone)  
Buy Apple stock!

EXT. INTERSECCION "Y" - SUNRISE

*Black Past pulls the reins. The carriage flies as it goes off the road.*

*The cellphone flies off. Black Past's face hits the ground. Blood splatters! Younger Alix smashes into a tree, Younger Morrissey lands in the dirt. The phone lands.*

EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC

Black listens through phone to the accident noises.

(CONTINUED)

CONTINUED:

A thick tear falls from his closed eye.

*EXT. HACIENDA BACK ROAD - SUNRISE*

*Black Past sees a huge oak branch fall toward Younger Morrissey's legs. He jumps over his son. The huge oak branch falls on Black Past.*

*Silence.*

*EXT. INTERSECTION (MAIN ROAD AND BACK ROAD) - MAGIC*

*Silence.*

Black hangs up.

He turns his sight to the rearview mirror. He fixes its position. He looks at himself in the eyes. The scar he had in his face is gone.

Sasha and Alix enter; they all look the same as they did at the very beginning. Kim enters holding the remote control toy car.

SASHA

How did you get here? Did you drive? Are you all right?

BLACK

Oh! God!

Adriana waddles in.

SASHA

What?

BLACK

What happened with the police in the accident? Why I didn't go to jail?

SASHA

There was no police there. It was just Adriana, you and the kids.

Black tries to get up from the seat. He can't. He's surprised.

Morrissey, looking like a cool rock star, walks in. He wears the gold necklace with the electric guitar around his neck. He pushes the high-tech wheelchair.

MORRISSEY

What were you doing here?

(CONTINUED)



CONTINUED:

His family helps Black into the wheelchair. They push Black out.

The phone rings. They stop. Tense silence.

MALE VOICE (V.O.)  
(over phone)  
Callisto.

BLACK  
(to phone)  
Sir...

His signals his family to be quiet.

BLACK (CONT'D)  
(to phone)  
I swear I don't have any compound,  
Sir. I'm sorry.

MALE VOICE (V.O.)  
(over phone)  
You do... But relax now. It's just  
a matter of... time.

BLACK  
(to phone)  
Aren't you going to tell me what's  
the damn compound for? You once  
said it was for the future.

INT. EXECUTIVE OFFICE (FUTURE) - DAY

FUTURE BLACK  
(to phone)  
The future, the present and the  
past...

From behind smoking couch the man in the fedora hangs up the phone. He takes the phone with him. He lifts his head up revealing he is Black, age sixty (FUTURE BLACK). He removes the lo-fi Toys 'R' Us voice changer from his mouth.

FUTURE BLACK (CONT'D)  
The compound Joaquin, will always  
be here.

He points to his head. The finished compound projects in his balding head.

He puts his phone down.

(CONTINUED)

CONTINUED:

FUTURE BLACK (CONT'D)

(to Future Joaquin)

This compound's effect in the brain proves Einstein's formula, that we all are living past, present and future, all at the same time.

FUTURE JOAQUIN (now eighty years old) stands near. He has a futuristic version of the radio he was fixing in the present attached to his neck. Black hands him a Black's Pearl. Joaquin rejects it.

FUTURE BLACK (CONT'D)

I can't believe you are going to die without trying it? With out creating new formulas.

FUTURE JOAQUIN

(robotic voice)

I have had enough emotions, Sir. Are you ready?

FUTURE BLACK

Yes.

Future Black, wearing an electronically-controlled exoskeleton, rises off the couch. He walks with Future Joaquin.

They move into the...

INT. HALLWAY - DAY

It's the hacienda hallway twenty years later.

Future Black and Future Joaquin come out from the far end door of the hallway. They both walk down the hallway as they pass:

The golden walls full of classic mega-expensive art pieces: Rembrandt, Degas, Van Gogh, the Picasso painting.

Future Black stops at the studio's door, which is slightly open. He closes it, passes through the rooms; they are empty. They keep on moving towards the garden.

EXT. GARDEN - DAY(PRESENT)

Joaquin pushes Black on the high-tech wheelchair. They meet up with Sasha and Kim.

Black, as he sits peacefully, sees Morrissey run around with Alix. He looks up.

(CONTINUED)

CONTINUED:

The black helicopter hovers.

Morrissey gets close to Black, stares at him, hands him a greeting card. Black opens it. It reads "Why walk if you can fly?"

Black passes his fingers over Morrissey's face.

The black helicopter lands. The PILOT waves to Black.

Black smiles as Joaquin pushes him inside the helicopter. They are assisted by the five people in dark suits from earlier.

Black waives goodbye to his family. The helicopter flies away.

At the end of the garden, Future Black and Future Joaquin sit bellow a big umbrella looking at how they all fade.

FUTURE BLACK

It really feels as if it was  
yesterday.

FUTURE SASHA comes in with a tray. Cookies, a porcelain sugar container and tea rest on the tray. She puts her arms around Future Black very gently. She smiles. She takes the phone from him. She opens the porcelain container. No sugar in it, just two Black's Pearls.

She takes a Pearl and swallows it with the tea. Smiles again.

FUTURE SASHA

My turn.

She sits and dials a number.

SASHA (V.O.)

(from the phone)  
Hello! Who's this!