

THE REWINDING

by

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The Normal Writing shows the normal course of events (from present to future).

The Extra Bold Type Writing shows the inverted course of events (from present to past).

The Extra Bold Type And Underlined Writing shows both the normal and the inverted course of events and time, being experienced at the same time.

The following comparison helps to understand what BOB is going through:

PRESENT BOB (lives from present to future): MIDNIGHT - DAWN - MORNING - FORENOON - HIGH NOON - AFTERNOON - EVENING - DUSK - MIDNIGHT

PAST BOB (lives from present to past). MIDNIGHT - DUSK - EVENING - AFTERNOON - HIGH NOON - FORENOON - MORNING - DAWN - MIDNIGHT

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INT. MAHAM HOTEL RESTAURANT - NIGHT

NIGHTMARE:

BOB, a man in his late forties, dressed in a made-to-measure suite, is reading a newspaper.

MAN

Silence at last!

A MAN is standing in front of the TV.

A loud HARD ROCK MUSIC starts playing. Backward.

BOB

Please! I'm reading!

Bob looks at the man with a mixture of anger and despair.

A WAITER follows Bob's line of sight that seems to be following a ghost. Since the waiter can't see anybody.

Bob is suddenly aware of what the waiter must be thinking. Looks at him.

Gets up, angrily.

Throws the newspaper on the table.

BOB (CONT'D)

It's all a lie! It's yesterday's edition!

(in Spanish)

¿Comprende?

SUBTITLES

Do you understand?

FADE TO BLACK.

Apart from this nightmare our movie starts...

IN MEDIAS RES.

NOTE: If there ever was a movie that started in medias res,
then it's this one!

AND I MEAN IT!

From now on our movie features both NORMAL and REVERSE
CHRONOLOGY.

AT THE SAME TIME!

FADE IN:

SUPER: 5th APRIL.

FADE TO BLACK.

FADE IN:

INT. BOB'S HOME - NOON

SUPER: NOON

We have a look at Bob's beautiful home.

We follow OSO, a man in his early fifties, but only see his feet.

He moves silently.

Passes two corpses: the WIFE and DAUGHTER of Bob. We notice they died from bullet wounds.

On their side Oso encounters Bob.

Bob's standing still, not moving a muscle. He's looking down, at the corpses, his arms hanging.

In one of his limp hands there's a gun that's pointing to the ground.

A shot is heard, but it didn't come from Bob's gun.

Starting from now Bob "splits in two", in PRESENT BOB who lives normally from present to future, and **PAST BOB who lives from present to past.**

NOTE: The FILM SCORE we've been listening to features an INVERSION OF ITS MELODY now.

While Present Bob turns and falls, the shot is still sounding.

Losing consciousness and closing his eyes, nevertheless Present Bob is still able to see the following:

Past Bob arises backwards, like he was catapulted from the ground.

He's spinning toward Oso, who shot him.

Oso has split in two as well: PRESENT OSO and **PAST OSO.**

Present Bob opens his eyes for a last time.

Looks amazed and in pain at once. Doesn't believe what he's seeing.

Watches how the bullet leaves his own still rotating head.

The bullet returns to the gun that fired it, while another gun (the same actually, the one from the present) is pointing to the ground.

We look at two pairs of shoes standing side by side: Present Oso's and **Past Oso's shoes.**

We start looking up. Go from the four shoes to two trousers. That look exactly the same. Doesn't move. Side by side.

Present Bob closes his eyes against his will. Is about to lose consciousness.

But goes on looking up Past Oso's trousers. Reaches his jacket.

Everything gets dark.

OSO
You or me! It had to be this way!
I'm glad it's you!

FADE TO BLACK.

We realize that in no instant we've been able to have a look at Oso's face, but we do know that he's a bear of a man.

FADE IN:

We're looking at something like a right now FREEZING PICTURE of three elements that form an interesting triangle:

On the left there's Oso's hand with the gun, just having been fired, pointing at Bob who's positioned in the middle of the room.

In the middle, Bob's in the air, and he's just been hit by the bullet, falling backward and to the side, featuring a red explosion that appears and freezes above his forehead.

On the right there's a vase that explodes a little bit later, as if the bullet had just penetrated it.

FADE TO:

BIG CLOCK:

The second hand reverses from three seconds past 12 backwards toward 12 o'clock.

Goes on moving backwards until indicating four seconds to 12.

The second hand (and the entire image) freezes.

Then the second hand starts going the normal way again.

Just before indicating 12 o'clock there's a

FADE TO BLACK.

FADE IN:

EXT. MARKET STREET - AFTERNOON

DREAM:

Bob is leaving a building and stops.

Looking, his face adopts an expression of utter astonishment at what he's seeing:

Everybody except for him is moving backwards.

He starts following a market street.

Stops in order to watch two GIRLS that seem to be super models on a gangway.

They pass by in reverse. At the corner they turn perpendicularly. Disappear from sight.

Bob walks on, astonished at what he's seeing:

Activities he has seen a hundred times fascinate him when now being performed in reverse.

He walks to a door.

Takes one final glance at the street of strange backwards people.

Knocks on the door.

FADE TO BLACK.

FADE IN:

SUPER: 6th APRIL & 4th APRIL.

FADE TO BLACK.

FADE IN:

INT. HOSPITAL ROOM - MORNING

SUPER: DAY & NIGHT

We see BLACK AND WHITE.

Present Bob awakens.

Doesn't know where he is or what's happening to him.

Feels sudden pain. Doesn't understand his condition.

PRESENT BOB

Who are you? What do you want from
me?

Like a mad man he screams.

PRESENT BOB (CONT'D)

Am I you? Are you me?

He looks toward different directions.

PRESENT BOB (CONT'D)

What were you saying?

He screams.

PRESENT BOB (CONT'D)

What are you saying?

FADE TO BLACK.

Past Oso's last spoken phrases sound backwards:

OSO FROM THE PAST (V.O.)

Uoy s'ti dalg m'I! Yaw siht eb ot
dah ti! Em ro uoy!

PRESENT BOB (V.O.)

(screaming)

What are you saying?

FADE IN:

Past Bob's phrases sound backwards as well:

PAST BOB (V.O.)
Oooooooooooooon! Ooon!

PRESENT BOB
(screaming)
Why was I screaming?

He closes his eyes tightly.

Covers his head and eyes with his hands.

Exercises even more pressure.

Screams again, his mouth wide open.

Throws back his head.

FADE TO BLACK.

FADE IN:

I/E. BOB'S HOME, STREET, AND HOSPITAL ROOM - DAY/NIGHT

We see BLACK AND WHITE and GLIMPSES OF COLOR.

We notice that some kind of battle is taking place. But it's more heard and felt than seen.

Mouths are moving strangely.

Objects are appearing all of a sudden.

PRESENT BOB
What... what's happening?

Present Bob is astounded to realize that everybody else doesn't seem to notice all the strangeness that's going on around.

There are DOCTORS, NURSES, AND POLICE OFFICERS, all of them giving or taking orders, all in a rush.

Then he notices that the people surrounding him are behaving strange themselves.

They're moving backwards.

Their mouths are saying phrases he can't understand.

Is it another language they speak? Or do they speak backwards?

Present Bob almost passes out.

Opens his eyes widely.

Then shuts them tightly.

Sees only glimpses:

Of Past Bob being operated on...

Put on a litter...

Driven from hospital...

Put on the floor, in his home...

Lying there, in agony.

PRESENT BOB (CONT'D)

What are you doing? You've got it
all wrong! What's wrong with you?
With me?

Present Bob goes on opening his eyes widely and shutting them
tightly.

Passes out.

FADE TO BLACK.

FADE IN:

Present Bob regains consciousness.

But only to pronounce the following phrases:

PRESENT BOB (CONT'D)

I don't get it! I don't understand!

He loses consciousness again.

Enters a nightmarish state.

FADE TO BLACK.

In this "AUDIBLE FLASHBACK" Oso's words are starting to
change. To make sense.

PAST OSO (V.O.)

M'I dalg s'ti uoy! Ti dah ot eb
siht yaw! Uoy ro em!

PAST BOB (V.O.)

Oooooooooooooon! Ooon!

PRESENT BOB
Noooooooooooo!

FADE IN:

Present Bob's already being able to "translate". Understands what Past Oso was saying.

PRESENT BOB (CONT'D)
Why? Why did it have to be this way? And what? What happened? Tell me!

He screams.

PRESENT BOB (CONT'D)
What happened? I don't get it! I don't get it!

He's burnt out himself.

Drops off.

FADE TO BLACK.

FADE IN:

PRESENT: INT. HOSPITAL ROOM - MORNING & PAST: WORKSHOP-MAN CAVE - EVENING

SUPER: 7th APRIL & 3rd APRIL.

SUPER: MORNING & EVENING

A heavily damaged room that's a fusion of a workshop and a man cave seems to get repaired by a very furious and out of his mind PAST BOB.

Destroyed furniture gets restored, hand tools, power tools and other hardware fly back to where they belong to, the workbench gets cleaned up again.

PRESENT BOB
No way!

Present Bob closes his eyes.

He's more fascinated than shocked as he goes on watching how the room gets renewed by the violent actions of his past self.

FADE TO BLACK.

FADE IN:

INT. HOSPITAL OFFICE - MORNING

AGENT SALAS, a man in his late forties, and a DOCTOR, in his sixties, are talking.

DOCTOR

He's had brain surgery before.

AGENT SALAS

I know that! I'm not interested in the past! Only the present, please!

DOCTOR

Bob should be dead. His eyes seem to encounter a constant, yet in no way rhythmical pattern. He was lucky. The bullet hit on the metal plaque he has behind his forehead that made the bullet, ricochet, leave his head again. This caused the plate to move. Combined with the resulting pressure this led to an astonishing outcome.

Agent Salas seems impatient.

AGENT SALAS

Did he say anything? Who shot him?

DOCTOR

Confused babble for the most part. It's like he was watching a movie. He says he's rewinding, living backwards, and that at some given point he'll witness his own birth.

AGENT SALAS

With so much craziness I hope something useful can come of all this! Call me when he wakes up!

Agent Salas approaches the door.

Turns his head toward the doctor once again.

AGENT SALAS (CONT'D)
Notify me as soon as Benjamin
Button here reaches the 1st of
April! I need to know what he was
doing after the bank hold-up!

He leaves.

INT. HOSPITAL ROOM - AFTERNOON

Present Bob's lying with his eyes closed, as if he'd be
sleeping.

A curtain is being opened and light comes in.

A NURSE steps out of the hospital room.

She passes by two POLICE OFFICERS sitting inside, by the
door.

The police officers are chatting.

OFFICER 1
A fired bullet falls as fast as a
dropped one, did you know?

OFFICER 2
Really? No way!

OFFICER 1
It's true!

OFFICER 2
If that's true, then I'm the moon's
own Chief of Police!

Officer 1 bows to the officer 2.

OFFICER 2 (CONT'D)
Next time I encounter myself a
criminal I'll throw some bullets at
him instead of firing them!

The officers laugh.

OFFICER 1
He's still on the loose!

Officer 1 shakes his head.

OSO (V.O.)
You or me! It had to be this way!
I'm glad it's you!

NOTE: Now we're able to hear the backward spoken phrases "translated" as well, but they still sound (and will go on sounding) strange to our ears.

OFFICER 2
 Like in the movies! The worst of all manages to get away. But in the last scene they catch him.

PAST BOB (V.O.)
Nooo! Noooooooooooooo!

Officer 1 makes a slight movement of his head toward the left where Present Bob's lying.

OFFICER 1
 You think this one will sing after waking up?

Officer 2 shrugs his shoulders.

OFFICER 2
 Since Bob here was shot around 12 o'clock... maybe he'll sing "The Ballad of High Noon".

They laugh.

OFFICER 2 (CONT'D)
 If he lives backward... how does he hear people talking? How does he talk himself? Inverted? From back to front? Olleh! S'ti em!

Officer 1 rises to his feet.

Joking and acting, he draws his police hat.

OFFICER 1
 Rather: Em s'ti! Olleh!

He puts his hat on.

Gives an order, joking.

OFFICER 1 (CONT'D)
 Pu sdnah!

Officer 2 keeps on sitting, but grabs his gun.

Targets at officer 1.

OFFICER 2
(with a grave voice)
Ll'I llik uoy! Uoy llik ll'I!

Our attention goes to the bed where Present Bob's lying and facing the opposite wall.

There's a bandage around his head.

His eyes are open.

We hear the two officers laughing.

OFFICER 1 (O.S.)
Well, I'm leaving! Don't fall
asleep, will you?

We listen to officer 2 laughing out loud.

Present Bob closes his eyes. Yet he doesn't do it in order to sleep.

PAST. INT. HOTEL ROOM - FORENOON

Past Bob, worried, draws back. Gets angry.

A table, knocked over, straightens up again while receiving a blow from him.

He backs up a little more. Gets rigid, apathetic.

After a few seconds, he makes a step back and an earphone, hanging down, springs into his hand.

He looks full of fear and impotence now.

PAST BOB
(shouting)
Bear! Oso!

We hear the hanging up of the phone of the person Past Bob is talking with.

PAST OSO (V.O.)
(talking quickly into the
snatched up phone)
You think I'm stupid? You thought
of killing me, too? I know what you
did! That's why I'm going to kill
your wife!

PAST BOB
Where are you? Why weren't you at
the meeting point?

PAST OSO (V.O.)
Ana told me you've been asking for
me!

The worried face of Past Bob turns calmer.

He hangs up.

Steps back while the phone starts ringing.

Calmly, he leaves the room backward.

The phone stops ringing.

INT. HOSPITAL ROOM - AFTERNOON

While Present Bob, with his eyes closed, sees what happened
in the past, his emotions express themselves in a trembling
of the eyes and/or closing tightly of the eyelids.

He opens his eyes.

The voices from the past have translated better and better in
his head, so he feels more confident now.

We see decisiveness reflecting in his face.

He notices that officer 2 has fallen asleep in his seat at
the door.

Although he's very affected, Present Bob succeeds in not
making any noise, while getting up.

He separates himself from the intravenous drip.

Feels sick and in pain.

Enters the bathroom.

PRESENT: INT. HOSPITAL BATHROOM - AFTERNOON & PAST: I/E.
HOTEL ROOM - FORENOON

SUPER: AFTERNOON & FORENOON

Vomits into the washbowl.

Past Bob goes backward.

Present Bob watches himself in the mirror for quite a long time.

Sees himself double.

Looks at his reflection.

Looks at Past Bob.

His eyes wander back and forth.

Past Bob's coat comes flying, while he turns.

He steps out of a hotel room, now with the coat on.

Present Bob's got to hang on the washbowl in order to not fall down.

INT. HOSPITAL ROOM - AFTERNOON

He opens a drawer.

Puts on his made-to-measure suit.

PRESENT: INT. HOSPITAL ROOM - AFTERNOON & PAST: INT. HOTEL HALLWAY AND FLIGHT OF STAIRS - FORENOON

Past Bob moves backwards, walking through a hallway.

Turns a corner.

Starts going down a flight of stairs. Takes them two at a time.

Present Bob feels dizzy. Moves like a drunk.

INT. HOSPITAL ROOM - AFTERNOON

Present Bob approaches officer 2 who's still sleeping.

Takes the gun that lies half in officer 2's open hand and half on his lap.

Targets officer 2.

PRESENT BOB

(shouting)

Who am I? Who is my wife? Who is my wife?

**PRESENT: INT. HOSPITAL ROOM - AFTERNOON & PAST: I/E. HOTEL
RECEPTION - FORENOON**

Past Bob is about to leave his hotel.

PAST ANDREA, a beautiful receptionist in her early twenties,
looks up. Gives him a smile.

Since Present Bob is confronting officer 2 **but at the same time doesn't want to lose sight of what's happening in the past**, he's begun blinking which translates into an interesting sequence of fast cuts that show, alternating, **Past** and Present Bob!

Officer 2 doesn't respond.

Present Bob hits him with the gun.

Officer 2 falls to the ground, unconscious.

PRESENT BOB

You're lucky I didn't kill you!

He closes his eyes.

PRESENT BOB (CONT'D)

No! No!

Past Bob steps out of the hotel. He walks backward, but because of the emotion he's going through in the present, Present Bob isn't able to catch the hotel's name (**of which only the two last letters are readably, for a glimpse: ...EL**).

PRESENT BOB (CONT'D)

Hotel, yes! But which one?

**PRESENT: INT. HOSPITAL HALLWAY - AFTERNOON & PAST: EXT.
STREET - FORENOON**

Present Bob walks through a hallway of the hospital.

He stops, dizzy.

Keeps on walking.

Revises his trouser pockets.

Takes out a key that says: 1C.

PRESENT BOB

First floor...

While Present Bob moves straight forward in the hallway, Past Bob moves straight backward on the street.

NURSES hurry past.

Present Bob tries to hide his face so they won't recognize him. But the nurses aren't interested in him.

He has to stop again, because his vision blurs.

Has to hold on to something. And grasps a stretcher that rolls away.

He falls to the floor.

Nearby PATIENTS look alarmed.

He straightens up tediously.

Leans against the wall.

His vision gets clearer.

He sees a NURSE round the corner. She approaches.

He turns around.

Walks the other way down the corridor.

Glimpses back.

The nurse is still walking behind him.

He turns a corner.

Walks faster.

Approaches the hospital's front entrance door.

EXT. POPULATED STREET - AFTERNOON

People look astonished at Present Bob who's wobbling along with a bandage around his head.

He crashes heavily into a MAN on the street.

The man whips around furiously.

MAN
Learn to walk!

When noticing Present Bob's affected condition and challenging glance, the man gets worried and moves on rapidly.

Passing by a shop, Present Bob steals a hat from one of the stands.

Puts it on. Tries to conceal his bandaged head.

PRESENT: EXT. POPULATED STREET - AFTERNOON & PAST: EXT. STREET - FORENOON

From above, we watch both Present and Past Bob.

We slowly drift away.

CUT TO:

INT. POLICE OFFICE - EVENING

Agent Salas is angry.

AGENT SALAS
How could this happen? Wasn't he
under observation and surveillance?

The POLICE CHIEF remains calm. Takes a sip of coffee.

POLICE CHIEF
What did they tell you?

AGENT SALAS
Seems like he's trying to stop the
murder of his wife!

POLICE CHIEF
Are you trying to tell me that he
doesn't know that...

AGENT SALAS
Sure he knows! It's stupid! He's
witnessed it with his own eyes!

Agent Salas and the police chief look at each other while cognition appears on their faces.

POLICE CHIEF
What a mess!

The police chief takes a sip of coffee.

Agent Salas shakes his head.

POLICE CHIEF (CONT'D)
You should've stayed at his side
and then refreshed his memory!

The police chief pauses, thoughtful.

POLICE CHIEF (CONT'D)
We don't know what he's up to! Only
thing we know is that he's violent!
We need to find him as fast as
possible!

Agent Salas remains silent. Watches the police chief.

The police chief takes a sip of coffee.

Puts the empty cup on the table.

Moves toward the door.

POLICE CHIEF (CONT'D)
(to himself)
Now there are two crazies let loose
in my city! Wonderful!

Agent Salas looks at the big clock over his head.

AGENT SALAS
(to himself)
Something's wrong with that clock!

We follow agent Salas's gaze until finding the clock far
above his head.

We see it fully.

CUT TO:

BIG CLOCK:

The second hand indicates three seconds to 12.

Passes by 12 o'clock.

Moves on until indicating four seconds past 12.

The second hand (and the entire image) freezes.

Now the second hand starts to move backward.

But before the second hand reaches 12 o'clock, we start looking down toward Past Bob who's moving backwardly in a street.

PRESENT: EXT. STREET - DUSK & PAST: EXT. ANOTHER STREET - DAWN

SUPER: DUSK & DAWN

PRESENT BOB
Who are you?

A MAN, feeling addressed, cringes.

PRESENT BOB (CONT'D)
Who am I?

The man, worried, hurries away.

Past Bob pauses for a moment.

PRESENT BOB (CONT'D)
Who are we?

In order to calm down, Present Bob watches some KIDS from the past playing soccer, while they are heading for school, which is seen in reverse.

Present Bob is approaching a LITTLE GIRL who without blinking is looking at a tree.

With a sudden affectionateness not seen in him before, he speaks to her.

PRESENT BOB (CONT'D)
What are you contemplating?

The little girl goes on to look at the tree concentrated.

LITTLE GIRL
I'm watching the tree grow!

PRESENT BOB
Really?

LITTLE GIRL
I'm trying!

Now she looks at him

LITTLE GIRL (CONT'D)

Do you think the tree's watching us
grow as well?

CUT TO:

In the past, it's beginning to dawn. In the present, dusk is setting in.

Present Bob is standing in a shadowy place.

He opens his eyes. What he watches is **dawn** and dusk at the same time.

Present Bob's in awe.

PRESENT BOB

I guess nobody has seen that
before!

He starts moving.

We look at Bob walking both in the present, where it's getting dark, and in the past, where it's getting light.

We watch the FAST MOTION of both sunrise and sunset occurring in the city...

In a field...

In a forest...

In the mountains.

FADE TO BLACK:

FADE IN:

PRESENT: EXT. STREET - AFTER DUSK & PAST: I/E. BAR - BEFORE DAWN

SUPER: AFTER DUSK & BEFORE DAWN

While Past Bob doesn't seem to notice, Present Bob, amazed and disgusted, is watching TWINS from the past vomit backwards.

The twins disappear in the shadows.

Past Bob, stooped shouldered and hanging his head, moves in the blackness of the night, backwards.

With his left hand he covers his face.

PRESENT BOB (V.O.)
 Why so pessimistic? Bob! Lift your
 head, man! I want to see you happy!
 It would give me something to hold
 on to!

Past Bob wipes his eyes. Tears appear as a consequence.

Present Bob, maybe without even noticing it, tries to wipe
 away the tears from the past.

**Suddenly and just for a glimpse a well-lit entrance is being
 seen.**

Past Bob's face lifts up as he enters a bar backward.

Present Bob smiles.

PRESENT BOB
 That's better!

Leaning on a wall in the dark corner of a street, he closes
 his eyes.

Past Bob walks backward.

Starts smiling.

Turns to the PAST BARKEEPER who's smiling as well.

PAST BARKEEPER (O.S.)
 Anytime, my friend, anytime!

The past barkeeper lifts his hand.

PAST BOB
 (smiling and leaving)
 Was nice talking to you!

They both laugh like after a good joke.

PAST BOB (CONT'D)
 (joking, speaking
 vehemently)
 Sometimes we've got to turn around
 and face ourselves! That's why I'm
 leaving!

PRESENT BOB (V.O.)
 Oh... a humorous trait!

Past Bob sits down, backwardly.

Takes his empty glass from the bar.

PRESENT BOB (V.O.)

I like!

Past Bob is drinking his beer and the glass is filling.

PAST BARKEEPER

(philosophical)

We'd lose perspective. We'd see the future clearer, but we'd miss the point, because we wouldn't find ourselves in it anymore.

We look at Past Bob with his half full beer glass in hand.

PAST BOB

(intrigued)

Interesting concept!

Present Bob opens his eyes. Gets serious.

PRESENT BOB

Where is he?

He closes his eyes.

PAST BARKEEPER

(philosophical)

In order to see the future better, some would turn around... but then they'd lose sight of themselves.

PRESENT BOB

(doggedly smiling)

Or: Where was *I*? Give me something! Anything!

Past Bob comes closer, intrigued.

Puts his half full beer glass back on the bar.

PAST BARKEEPER

(philosophical)

Listen! It goes on like that...

They both laugh.

PAST BOB

(joking)

So... when I was coming through that door, I was coming from the future?

PRESENT BOB (V.O.)
 (emphatically)
 Enough already...

Past Bob reaches for the half full beer glass.

We look at Present Bob whose eyes are closed.

PRESENT BOB
 ...with this philosophical lingo!
 Will you?

PAST BARKEEPER
 (getting philosophical)
 Well, anyhow, there's that part
 that made me think. Imagine you're
 looking into the mirror and the
 future's at our backs.

Past Bob drinks and then puts the full beer glass back on the bar.

PAST BARKEEPER (CONT'D)
 (laughing)
 The Hypnerotomachia Poliphili...
 took me quite long to pronounce it
 correctly!

The past barkeeper puts the full glass of beer in front of Past Bob.

PAST BOB
 The what?

The past barkeeper fills the glass with beer.

PAST BARKEEPER
 I read this book, The Rule of Four,
 about the Hypnerotomachia
 Poliphili...

The past barkeeper reaches for a glass.

PAST BARKEEPER (CONT'D)
 (smiling)
 Bob, you're coming early!

The past barkeeper turns, laughing.

Past Bob approaches the past barkeeper.

PAST BOB

Man walks into a bar. The bar's almost empty and the barkeeper's looking in the mirror. What's he looking at?

While we're drawing back, we see the past barkeeper looking in the mirror.

We watch Present Bob with his eyes closed for quite a while. Then he opens them.

PRESENT BOB

Too dark! Too fast!

FADE TO BLACK.

FADE IN:

SUPER: 8th APRIL & 2nd APRIL.

PAST BOB (V.O.)

Good morning!

FADE TO BLACK.

FADE IN:

PRESENT: EXT. STREET - MIDNIGHT & PAST: EXT. ANOTHER STREET - MIDNIGHT

SUPER: MIDNIGHT

A POLICE UNIT comes running in lockstep from quite a distance.

Present Bob places himself in the shadows.

Takes in a gasp of air when he realizes that the unit is coming directly toward him.

Steps back even further.

They don't even notice him. But it looks that way.

From the shadows Present Bob, leaning against a wall, watches the unit as it comes closer and closer.

When the first man passes by, who happens to be the police chief, Present Bob is startled and disturbed by the sudden ringing of a a cell phone from the past.

At first Present Bob is sure that everybody can hear the cellphone and that he'll be discovered.

The cell phone keeps on sounding, while the officers, always tête-à-tête, are seen from the side, running in lockstep.

For a moment Present Bob, desperate, tries to find the cell phone.

The cell phone stops sounding.

Present Bob looks confused and startled while watching Past Bob putting the cell phone to his ear rapidly and talking furiously, all of a sudden.

PAST BOB

I won't tell you where I am! Come and get me! You should know how!

Present Bob's heart almost stands still when noticing that he knows one of the officers: Officer 1, very close now, has started turning his head toward Present Bob, just as if he would hear and/or see him.

He passes by running, looking right at us.

Present Bob, full of fear and his eyes wide open, watches how Past Bob positions himself right between the officers that are running by.

Past Bob listens and then, talking, moves in the opposite direction the officers are taking.

While he moves slowly backward toward the left, the officers from the present run forward toward the right.

PAST AGENT SALAS (V.O.)

Don't do it! Don't do it alone!

(The connection isn't that good, so Agent Salas's voice isn't recognizable.)

PAST BOB

I started it and I will finish it!

PAST AGENT SALAS (V.O.)

Where are you?

Past Bob presses a cell phone button, stepping back, while Present Bob looks at him exhausted.

Past Bob makes his cell phone disappear in a pocket.

The cell phone has started sounding and goes on sounding for some moments.

The last officers pass by.

Present Bob exhales all the air he has accumulated.

PRESENT BOB
They didn't hear us!

Slowly, still leaning against the wall, he sits down.

EXT. SQUARE - NIGHT

We make a slow approach to Present Bob who's sitting on a bench, indifferent, tired.

PRESENT BOB
I mustn't sleep! I must go on...
rewinding!

Present Bob's face sinks to his shoulder.

FADE TO BLACK.

FADE IN:

EXT. FIELD - NIGHT

DREAM:

Bob looks up.

It starts raining, but it seems that we're able to see every raindrop falling toward the earth and Bob.

Everything but Bob and the raindrops is black as the night.

The raindrops are white and look like silver drops. They fall slowly.

When they reach Bob, they explode on him.

When they almost hit the ground and are only about an inch away, the rain stops falling.

All raindrops freeze wherever they are, filling everything from earth to sky.

But Bob keeps on walking normally.

He touches the raindrops.

All raindrops he touches react normally, splashing away like water does.

Bob starts running. Runs always faster.

He's happy.

While running, he's almost dancing with the exploding rain.

Then Bob also starts to freeze.

He freezes entirely (even if he kept on running until the last moment).

Then the whole process of the DREAM SEQUENCE reverses entirely.

We watch until the last silver drops have disappeared in the sky again.

Bob looks down.

FADE TO BLACK.

FADE IN:

PRESENT: EXT. SQUARE - DAWN

We watch the sleeping Present Bob.

Approach him a little bit, slowly.

Stop.

Describe a perfect 360 DEGREES OF PANNING that takes exactly one minute; 60 sounds of a second hand are being heard. While this is happening and we see the whole surrounding, we notice how in the back, still quite far away, THREE JUVENILE CRIMINALS are approaching, running. One of them is already drawing a long knife.

Again we stop.

Just in front of Present Bob.

We depart a little bit, slowly.

Stop again.

FADE TO BLACK.

FADE IN:

PRESENT: EXT. SQUARE - DAWN & PAST: INT. HOTEL ROOM - DUSK

SUPER: DAWN & DUSK

We make a fast approach to Present Bob who's sitting on the bench, sleeping.

He opens his eyes, abruptly awake.

Starting from his awakening a VERY ANNOYING TINNITUS LIKE SOUND, ringing in his ears, has begun fading in.

He touches his ears carefully. Alarmed.

PRESENT BOB
(to himself)
What's that?

Before him there are the three juvenile criminals, each of them with a long knife in hand.

JUVENILE CRIMINAL 1
We said we want your money!

Present Bob, confused and preoccupied, isn't reacting.

He can't find PAST BOB in the shadows of the past.

But sees that on TV MICHAEL JACKSON'S "BEAT IT" is playing and sounding backward.

The "phonetical reversed" music starts "translating" in Present Bob's head (so that he hears it "the right way").

JUVENILE CRIMINAL 1 (CONT'D)
Are you deaf or dumb? Or deaf,
dumb?

The juvenile criminal 2 is fidgeting with his knife before Present Bob's eyes.

The VERY ANNOYING TINNITUS LIKE SOUND slowly gets louder (and it will go on getting louder until its conclusion).

JUVENILE CRIMINAL 2
Want taste this?

Present Bob fends with his hands.

PRESENT BOB

No! No!

JUVENILE CRIMINAL 1

Thought so!

Present Bob finally has found Past Bob sitting in the shadows.

Present Bob closes his eyes.

Peripherally, we see Past Bob sitting on a chair in a dark room.

Present Bob opens his eyes. Finally focuses on the juvenile criminals who are looking quite annoyed by now.

JUVENILE CRIMINAL 2

Give us your money *now* or we'll
kill you!

Present Bob draws his gun (the one he took away from officer 2).

PRESENT BOB

I don't have any money for you
guys, but how about some bullets?

The juvenile criminals look at each other, in shock and amazement.

PRESENT BOB (CONT'D)

Want some?

Present Bob looks at his gun.

Looks at the juvenile criminals.

PRESENT BOB (CONT'D)

Beat it! Just beat it!

The juvenile criminals, like obeying an order, run away as fast as they can.

In the past, "BEAT IT" stops playing.

A TV PRESENTER "starts" a recording (looking more like he stopped it).

A resounding noise is being heard.

PRESENT BOB (CONT'D)

Thought so!

The three juvenile criminals are running away in the background, getting smaller.

On TV, a SHORT ANIMATION is playing now:

A needle puts itself on a gramophone record and starts going "the wrong way".

Present Bob puts his gun away.

The needle on the gramophone record stops.

Present Bob freezes.

Then the needle goes back a little bit, going "the right way".

A resounding noise is being heard.

Suddenly the VERY ANNOYING TINNITUS LIKE SOUND gets incredibly loud.

It hurts Present Bob so much that he's got to stand up.

PAST TV PRESENTER

Some artists claim that another power would write their lyrics.

Since Present Bob can't escape the SOUND, he doesn't know what to do.

His body bends and twists with the pain.

PAST TV PRESENTER (CONT'D)

Michael Jackson, for instance, once said he felt like a messenger bringing messages from another world to ours.

With both hands, Present Bob is holding his aching head.

Adopts a strange stance.

Doesn't move, with a pained expression on his face.

Abruptly the VERY ANNOYING TINNITUS LIKE SOUND ends.

Present Bob, weakened, falls on the bench.

Closes his eyes.

Past Bob, interested, stands up and approaches the TV set, in reverse.

Slowly Present Bob can breath normally. But he still looks frightened.

Past Bob observes the screen, standing right in front of it.

Present Bob's features relax.

Past Bob, standing in front of the TV set, switches channels.

We see the AUDIENCE of a SHOW laugh.

A STAND-UP COMEDIAN tells a joke.

Present Bob lies down beside the bench.

Starts laughing and can't stop anymore. Laughs so hard that tears appear in his eyes.

Stands up.

Sits down on the bench.

Closes his eyes.

Is tired, but tries to keep awake.

PRESENT BOB

Let's rewind! Let's rewind again!

We follow a SCENE of "ACE VENTURA 2" where JIM CARREY is acting a hilarious rewinding himself. (Since this rewinding is shown the reversed way, appearing "normal", it's something interesting to watch.)

Then we follow a SCENE of an episode of "LIVING COLOR" where Jim Carrey is falling backward. (But we see him falling forward.)

Past Bob "turns on" the TV (looking more like he turned it off).

We look at Present Bob whose eyes and mouth open.

He remains like that until the

FADE TO BLACK.

FADE IN:

**PRESENT: EXT. SQUARE - MORNING & PAST: INT. HOTEL ROOM,
STAIRS, AND RECEPTION - EVENING**

SUPER: MORNING & EVENING

PAST BOB
Good night, beautiful!

PRESENT BOB (V.O.)
(half asleep)
Good morning, beautiful!

In the background of the square, Present Bob is sitting on a bench, more asleep than awake. We approach him from afar.

It's sunny in the present.

Past Bob splashes water to his face (which happens in reverse).

We approach Present Bob, sitting on the square's bench, with his eyes closed, like he is listening, concentrated.

Past Bob walks down the stairs (which happens in reverse).

We approach Present Bob until seeing half of him.

Past Bob greets Past Andrea, the beautiful receptionist (which happens in reverse).

We approach Present Bob's face. He's squinting his eyes.

Past Bob leaves the hotel and we can read: MAHAM HOTEL

Now we know the name of the Hotel we've seen Past Bob in.

It's raining in the past, backwards.

Present Bob opens his eyes.

PRESENT BOB
Bingo!

EXT. STREET WITH SQUARE - MORNING

Present Bob, tired and stiff, gets up and approaches a WOMAN that is cleaning the street.

PRESENT BOB
The Maham Hotel?

WOMAN

I'm sorry, young man, I don't know
that hotel.

But Present Bob has already turned away, closing his eyes.

PRESENT BOB

It's Ada Street...

WOMAN

Why are you asking me then, if you
already know the answer?

Present Bob sits down on a nearby square bench.

Closes his eyes. Concentrates.

PAST: EXT. ADA AND EVE STREETS WITH PLAZA - EVENING

We're looking out of Past Bob's eyes.

**See the corner of a pedestrian area. Catch a glimpse of a
plaza.**

**Past Bob turns to the right, his view making a turn to the
left at the same time, while the whole movement is in
reverse.**

He catches a glimpse of the street's name: EVE STREET.

EXT. STREET WITH SQUARE - MORNING

Present Bob opens his eyes and jumps to his feet.

PRESENT BOB

It's Ada Street and Eve Street.

He smiles.

Approaches the woman again.

PRESENT BOB (CONT'D)

Where can I find Ada with Eve
Street?

WOMAN

It's the pedestrian zone! Everybody
knows the pedestrian zone!

Looking at Present Bob she notices that he doesn't know it.

WOMAN (CONT'D)

Alright. You've got to go this way...

From afar we see the woman, with her arm extended, indicating Present Bob the way to go.

Present Bob thanks her.

Starts running.

EXT. DESERTED STREET - MORNING

Present Bob is running in a deserted street.

EXT. SCARCELY POPULATED STREET - MORNING

Present Bob is running in a street a little more populated.

Stops.

Squints his eyes.

Opens them violently.

Sees a WOMAN in front of him.

BOB

Eve Street? Thanks!

He turns a corner.

PRESENT: EXT. EVE STREET - FORENOON & PAST: EXT. EVE STREET - AFTERNOON

SUPER: FORENOON & AFTERNOON

Present Bob sees Past Bob from afar.

Runs in order to come close.

Both Present and Past Bob stop and watch for some time as a black PAST POLICE OFFICER is pursuing TWO white MEN FROM THE PAST, in reverse.

The past police officer disappears, running backwards, behind the back of Past Bob.

Past Bob starts to walk backwards and Present Bob, a second later, starts to move forward.

Some moments later the two men from the past also disappear, running backwards, behind the back of Past Bob.

Far above there's a plane flying by in the past, also in reverse.

Present Bob starts running after Past Bob again.

The image that Present Bob is seeing of Past Bob gets clearer.

To the same degree the audio Present Bob is hearing from the past gets clearer.

Two different musical hits are being heard at the same time, coming from the same sparsely illuminated bar (one for the past, being reversed, and one for the present, being normal).

Present Bob walks a little bit faster in order to leave the musical chaos behind.

Present Bob is about to reach Past Bob, when Past Bob gets into a taxi.

The taxi from the past that has its radio switched off starts moving. (Bear in mind that the taxi from the past drives backwards, in the opposite lane, just as it would be in reverse).

For a moment Present Bob tries to get into the moving taxi from the past as well.

Obviously an impossible task that looks strange for the PEDESTRIANS around.

PRESENT BOB

No! No!

Present Bob looks for a taxi desperately.

A taxi passes by, full of people.

PRESENT BOB (CONT'D)

Taxi! Taxi!

Present Bob starts running.

The taxi from the past comes to a stop and just a little later the traffic light changes to red.

In the present the cars are circulating, as the light is still green.

Present Bob keeps on running.

The taxi of the past starts reversing again.

It disappears around a corner to the right.

Present Bob reaches the corner exhausted.

PRESENT: EXT. DIFFERENT STREETS - FORENOON & PAST: THE SAME
DIFFERENT STREETS - AFTERNOON

Present Bob is watching how the taxi of the past is almost reaching the next corner and again stops just before another traffic light turns red. (Bear in mind that it doesn't have to wait for it to turn green before it reverses away).

In the past it's raining heavier, backwards.

A taxi stops and Present Bob jumps in.

The TAXI DRIVER opens his mouth to say something, but Present Bob has the drop on him.

PRESENT BOB
Straight ahead! Quickly, please!

You can't see the taxi of the past anymore.

Present Bob closes his eyes.

PRESENT BOB (CONT'D)
To the left!

He remains with his eyes closed.

Observes how the taxi of the past already happens to reverse into another street where, in the past, there are no other cars circulating.

In the present there's just one car circulating Present Bob can't see with his eyes closed.

This car is approaching the taxi Present Bob is sitting in.

PRESENT BOB (CONT'D)
Take another left!

TAXI DRIVER
I can't, sir! It's a one-way
street!

PRESENT BOB
Left! Go left!

They almost cause an accident with the approaching car who blows his horn.

This startles Present Bob and makes him open his eyes.

Now we see the same piece of road the taxi of the past was taking just a moment ago (in the present there aren't other cars circulating).

They get closer to the taxi of the past that gets clearer (visually speaking) and louder (auditory speaking) the closer they get.

Present Bob is more relaxed now.

PRESENT BOB (CONT'D)
Please follow that taxi!

TAXI DRIVER
(nervous, very alert)
Which taxi? It's just us!

Present Bob realizes what the taxi driver must be thinking of him.

PRESENT BOB
Oh!

Present Bob smiles.

PRESENT BOB (CONT'D)
Go straight! Now to the left!

The taxi of the present approaches the taxi of the past.

"Enters" it.

Present Bob, feeling uncomfortable, looks to the left and, for an instant, looks at Past Bob as if he would be sitting right next to him, in the same taxi, but facing the opposite way.

For a moment the two cars, driving the same direction at the same pace, seem to have become one.

Somehow Present Bob starts fearing that Past Bob will look at him.

PRESENT BOB (CONT'D)
Not so fast, please!

Past Bob starts to turn toward Present Bob.

Present Bob gets frightened.

PRESENT BOB (CONT'D)
(nervously)
Not so fast!

The taxi driver slows down.

Just for a moment Past Bob "looks at" Present Bob.

Then they disperse, as the taxi of the present finally "leaves" the taxi of the past.

PRESENT BOB (CONT'D)
Yes, it's alright like that!

Present Bob feels a little bit relieved.

CUT TO:

The taxi of the past has to stop for another red traffic light.

PRESENT BOB (CONT'D)
Stop! Stop!

TAXI DRIVER
(between upset and afraid)
We've got green!

PRESENT BOB
Stop! I said: stop!

The taxi slams on the brakes.

Behind them another car screeches to a stop. Starts blowing his horn.

TAXI DRIVER
Can I...?

PRESENT BOB
Don't move! Don't you move!

The taxi from the past reverses on.

PRESENT BOB (CONT'D)
Pull out! Now!

TAXI DRIVER
We've got red light now!

PRESENT BOB
(shouting)
Pull out!

The taxi pulls out and almost causes another accident.

From inside the taxi we watch both Present Bob and the street. Out of the window, for an instant, we see Present Oso walking by (most likely he's just left the noble coffee house which Present Bob is about to get to know).

NOTE: Since neither the audience nor Present Bob (since his memory loss) has seen him before entirely, nobody knows in fact that it's Oso (some may notice afterwards).

PRESENT BOB (CONT'D)
You can leave me here.

Present Bob steps out of the taxi.

He's about to pay the taxi driver. But the taxi driver pulls out and drives away as fast as he can.

Present Bob turns to Past Bob who is walking about 20 feet away.

The image he's got from the past gets clearer the closer he gets to "himself", which constitutes another challenge for his head and confuses him, for everything appears "too" real.

Present Bob is moving in the same pace with Past Bob. They are going the same direction, Past Bob going backward and "looking at" Present Bob.

PRESENT BOB (CONT'D)
You're a man of few words, eh?
Quite like myself!

Right after having said those words "SITTING, WAITING, WISHING" starts playing and we listen to JACK JOHNSON singing while Past and Present Bob go on walking.

The "phonetical reversed" music starts "translating" in Present Bob's head (so that he hears it "the right way").

SITTING, WAITING, WISHING (V.O.)
(1:06-1:40)

...

(MORE)

SITTING, WAITING, WISHING (V.O.)

Please ignore / The next few lines
 'cause they're directed at you / I
 can't always be waiting, waiting on
 you / I can't always be playing,
 playing your fool.

They are so close now that Present Bob is about to reach out with his arm in order to touch Past Bob. But in this very moment Past Bob makes a "violent" turn.

Enters a noble coffee house.

On the door there's a nice plaque that features a palindrome that reads: "STEP ON NO PETS!"

Present Bob stops and watches Past Bob enter. Something strange is being seen: The door opens and closes (in the past) while, at the same time, stays closed (in the present).

PRESENT: INT. NOBLE COFFEE HOUSE - FORENOON & PAST: INT. THE SAME NOBLE COFFEE HOUSE - AFTERNOON

When Present Bob enters the noble coffee house, there's a considerable increase of SOUND VOLUME taking place.

NOTE: "SITTING, WAITING, WISHING" is the first of a series of songs that are playing inside the NOBLE COFFEE HOUSE FROM THE PAST - all of them featuring reverse narration! Although we hear the songs during the whole time Present Bob spends in the coffee house, solely in the past you see, on television, the MUSIC VIDEOS of those songs, while the television of the present is switched off. It's the reverse narrations that are from interest to us, because Present Bob watches them the other way round, thus the normal narrative way! We listen to the songs (that are "translating" in Present Bob's head) until Present Bob steps out of the coffee house (and beyond).

SITTING, WAITING, WISHING

(1:27-1:40)

I keep playing your part / But it's
 not my scene / Want this plot to
 twist / I've had enough mystery.

Past Bob approaches, moving in reverse, toward PAST ANA, a beautiful South American woman in her late thirties.

At the same time Present Bob approaches PRESENT ANA.

PAST ANA
 (singing along)
I keep playing your part / But it's
not my scene / Want this plot to
twist / I've had enough mystery.

Present Ana is singing also: "SI ME DEJAS" by JACOB ARANIBAR.

PRESENT ANA
 (singing, in Spanish)
 Pues no hay nada de ti que mi amor
 no abarca / Entero se llenó de
 calor / El reloj, con cada hora que
 marca / Me habla de ti, mi amor /
 Mis pensamientos te siguen por
 siempre...

SUBTITLES
 For there's nothing about you that
 my love wouldn't embrace / It
 entirely filled with warmth / The
 clock, with every hour it strikes /
 Tells me about you, my love / My
 thoughts follow you forever...

Present Ana stops singing when spotting Present Bob. She looks a little bit bewildered and annoyed, even if it's just for a second.

In this moment there's a music change on the television from the past taking place.

On screen we read: REVERSE NARRATIVE MUSIC VIDEOS.

Additionally appear the following words: STAND BY ME - OASIS (replacing the words: JACK JOHNSON - SITTING, WAITING, WISHING).

It's the following section of the Oasis music video that interests us especially: 2:49-2:55!

STAND BY ME
 (2:01-2:55)
Stand by me, nobody knows the way
it's gonna be / Stand by me, nobody
knows the way it's gonna be / Stand
by me, nobody knows the way it's
gonna be / Stand by me, nobody
knows, yeah, nobody knows, the way
it's gonna be.

PRESENT ANA
 (in Spanish)
 ¡Otra vez!

SUBTITLES

Again!

Present Ana smiles, but it's one of those smiles that show that you're not really happy.

Past Ana is serving a cup of coffee to a CUSTOMER and there are other CUSTOMERS sitting around.

In the present they are alone.

PRESENT ANA

¡Hola chico!

SUBTITLES

Hello Boy!

PRESENT BOB

Hello!

PAST BOB

(bidding farewell)

Take care, Ana!

Present Bob, capturing the name of Ana from the mouth of Past Bob, gets more confident instantly.

PRESENT BOB

Hello Ana!

He remembers Past Oso mentioning her name. We hear that in an "AUDIBLE FLASHBACK":

PAST OSO (V.O.)

Ana told me you've been asking for me!

Immediately, his glance darkens.

PRESENT BOB

Where's Oso?

For a moment it seems as if Present Ana wouldn't answer at all.

PRESENT ANA

You asked me the same question the last time! And my answer is still the same: I don't know! He never tells me anything! You know that! I haven't heard from him in weeks.

(in Spanish)

¡Así que no me fastidies!

SUBTITLES
So stop bothering me!

Past Bob takes an empty cup of coffee from the bar and takes a sip.

The cup of coffee, starting from now, keeps on filling with every sip Past Bob is taking.

PAST BOB
I know you're lying to me, Ana!
Everybody knows you're close!

In this moment there's a music change on the television from the past taking place.

On screen we read: REVERSE NARRATIVE MUSIC VIDEOS.

Additionally appear the following words: RETURN TO INNOCENCE - ENIGMA (replacing the words: STAND BY ME - OASIS).

RETURN TO INNOCENCE
(1:12-1:56)
Don't be afraid to be weak / Don't
be too proud to be strong / Just
look into your heart, my friend /
That will be the return to
yourself.

Present Bob, listening to himself in the past, takes off his hat.

Also takes off his bandage. Shows Present Ana his wound (which "clearly" shows the bullet's entry and exit).

Looking at it from up close we also see a long faint scar. The new wound just overlaps some of it.

PRESENT ANA
¡Qué asco!

SUBTITLES
Ugh!

Present Bob puts the bandage and the hat back on.

Draws his gun and shows it to her.

PRESENT BOB
I'm not kidding!

PRESENT ANA
He must be in the green house, Boy!

Past Bob keeps on drinking his coffee and the cup goes on filling itself.

PAST ANA

That's not your coffee!

PRESENT BOB

It's not about the coffee!

Present Ana looks bewildered.

Present Bob, noticing that he commented on something that happened in the past, smiles for an instant.

In this moment there's a music change on the television from the past taking place.

On screen we read: REVERSE NARRATIVE MUSIC VIDEOS.

Additionally appear the following words: SAVE ME - REMY ZERO (replacing the words: RETURN TO INNOCENCE - ENIGMA).

SAVE ME

(0:55-1:42)

You are all I wanted / All my
dreams are fallen down / Crawlin'
around and around and around /
Somebody save me / Let your warm
hands break right through it /
Somebody save me / I don't care how
you do it, just stay, stay / C'mon,
I've been waiting for you.

Present Bob waves his gun around.

PRESENT BOB

And where can I find this house?

PRESENT ANA

The green house you've been to a thousand times?

Past Bob places the cup of coffee back up on the bar.

PRESENT BOB

The very same!

PRESENT ANA

It's the only entirely green house on Harrah Street.

PRESENT BOB

Do they grow plants there?

Present Ana gives him a killing glance.

PRESENT BOB (CONT'D)

I take that as a no!

PRESENT ANA

You don't even know your friends
anymore!

PAST ANA

I don't know anything about him!
¡No sé nada! I haven't seen him for
a long time!

SUBTITLES

I don't know anything!

PRESENT BOB

(singing along)

I don't care how you do it, just
stay, stay / C'mon, I've been
waiting for you.

In this moment there's a music change on the television from
the past taking place.

On screen we read: REVERSE NARRATIVE MUSIC VIDEOS.

Additionally appear the following words: IF TOMORROW NEVER
COMES - RONAN KEATING (replacing the words: SAVE ME - REMY
ZERO). It's the following section of the RONAN KEATING music
video that interests us especially: 1:26-1:30!

IF TOMORROW NEVER COMES

(0:50-1:38)

If tomorrow never comes / Will she
know how much I loved her / Did I
try in every way to show her every
day / That she's my only one / And
if my time on earth were through /
And she must face this world
without me / Is the love I gave her
in the past / Gonna be enough to
last / If tomorrow never comes.

PRESENT BOB

I actually like this music better!

Present Ana looks more bewildered.

Present Bob seems to be amused for an instant. Gets serious
again.

Puts his gun away.

PRESENT BOB (CONT'D)
 I don't know anything about my
 friends! What do you know about my
 wife?

PAST BOB
Do you know where I can find Oso?

PRESENT ANA
 You sure you're married? You told
 everyone you weren't!

PRESENT BOB
 (confused)
 You calling me a cheater?

PAST ANA
¡Hola chico!

SUBTITLES
Hello Boy!

PAST BOB
Hello Ana!

PRESENT ANA
 I'm just calling you a liar! Or are
 you imagining being somebody you're
 not?

**Past Bob approaches the door, backwards. Half-way he stops.
 Looks at the TV, watches the music playing.**

PRESENT BOB
 I've got to go!

PRESENT ANA
 That bullet in your head has
 changed you!

PRESENT BOB
 I'm afraid you're right!

Present Bob turns in order to leave.

**But stops to watch the music playing on TV (just as Past Bob
 is doing).**

Present Ana observes Present Bob frowning.

**In this moment there's a music change on the television from
 the past taking place.**

On screen we read: REVERSE NARRATIVE MUSIC VIDEOS.

Additionally appear the following words: THE SCIENTIST - COLDPLAY (replacing the words: IF TOMORROW NEVER COMES - RONAN KEATING).

THE SCIENTIST

(2:32-3:04)

Nobody said it was easy / Oh, it's
such a shame for us to part /
Nobody said it was easy / No one
ever said it would be so hard / I'm
going back to the start.

Past Bob, walking backward, finally steps out of the coffee house. The door closes.

PRESENT BOB

I've got to go!

PRESENT ANA

Then go! I'm not holding you back!

Present Bob steps up to the door quickly.

PRESENT ANA (CONT'D)

Don't come back here again, schizo,
¡loco perdido!

SUBTITLES

You stark mad!

For a moment Present Bob pauses at the door. Looks at Present Ana. Sad.

PRESENT ANA

Do you listen? Remember that at
least! ¡Piérdete! ¡Desaparece de mi
vida, que ya no te quiero ver
nunca!

SUBTITLES

Get lost! Vanish from my life! I
don't want to see you again! Ever!

The door closes.

**PRESENT: EXT. DIFFERENT STREETS - NOON & PAST: EXT. THE SAME
DIFFERENT STREETS - NOON**

SUPER: NOON

NOTE: Alternating with the last minute and 20 seconds of THE SCIENTIST (we still watch the reverse narration the other way round, thus the normal narrative way, as if Past Bob would still be watching and Present Bob "translating"), we also see Present Bob following Past Bob.

THE SCIENTIST

(3:04-4:24")

Oh ooh, ooh ooh ooh ooh / Ah ooh,
ooh ooh ooh ooh / Oh ooh, ooh ooh
ooh ooh / Oh ooh, ooh ooh ooh ooh.

Past Bob reaches the corner.

Changes streets.

Present Bob leaves the coffee house.

Closes his eyes.

Watches Past Bob veering away from the corner.

In the past it's not raining anymore.

Present Bob departs.

Follows himself for some streets that are more and more populated.

We have two different street views simultaneously (one of the past and one of the present, in opposite directions).

From above we witness how Present and Past Bob are slowly drifting closer to one another.

PRESENT: EXT. MARKET SQUARE - AFTERNOON & PAST: EXT. MARKET SQUARE - FORENOON

SUPER: AFTERNOON & FORENOON

Because of MANY PEOPLE being at the market square, it's getting difficult for Present Bob to follow Past Bob.

Concentrated in following Past Bob, he doesn't realize the danger that he puts himself in.

He receives a violent blow to the front of his head from some people that are moving heavy furniture.

The "movie from the past" that Present Bob is watching gets distorted somehow. He can't see it clearly anymore.

For some moments it starts flickering, going in and out like a TV program with bad reception.

This and the fact that he's received a violent blow on his forehead makes him feel lost.

He wobbles.

Some PASSERSBY try to help and prop him up, but he refuses violently.

He tries to concentrate and doesn't notice when, behind his back, Past Bob passes by. (This is something new: Present Bob can't see Past Bob, whereas we can.)

Tries to concentrate even more. But the film he's having of the past fades out entirely.

NOTE: For now, until it's indicated otherwise, the view Present Bob is having of Past Bob has gone completely.

Present Bob is walking, lost.

Sits down, tired.

The crowd that surrounds him doesn't bother him.

He doesn't notice how behind him a taxi, with Past Bob as client, is passing by. (Again we see something that Present Bob isn't able to see.)

Present Bob takes a taxi.

We see almost the same SHOT repeating, only that now it's Present Bob passing by where Past Bob passed by a little earlier.

EXT. STREET - AFTERNOON

Present Bob's in a taxi, with his eyes closed.

Everything's black.

TAXI DRIVER

You haven't told me where to go yet!

Present Bob opens his eyes:

PRESENT BOB

Just drive around a bit!

He closes his eyes. Squeezes them tight.

Different views of the taxi and the streets it passes.

Several times Present Bob closes his eyes, sometimes softly, sometimes violently, but the outcome is always the same: total blackness!

FADE TO BLACK:

PAST: INT. RESTAURANT - FORENOON

Blackness goes on, but there seems to be a little movement. The seconds pass by and we can detect, though with difficulty and only because of looking at it for quite a while, that Past Bob is eating in a restaurant.

FADE IN:

EXT. STREET - AFTERNOON

Present Bob relaxes considerably. He breathes a sigh of relief.

PRESENT BOB

That's a good idea... I'm starving!

TAXI DRIVER

You want me to drive you to a restaurant?

NOTE: Starting from now the view Present Bob is having of Past Bob comes back slowly, being at first very diffuse and barely visible.

INT. GREEN HOUSE - AFTERNOON

Present Bob enters the green house.

There are two killers: RENNER (of German origins), whose head is bandaged (as is Present Bob's), and ARORA (of Indian origins) who for an instant look at each other, confused, as if witnessing something that can't be explained. Renner is sitting, Arora is standing in a corner.

RENNER

The Bear is absent!

ARORA
It's only us, Renner and Arora!

Present Bob keeps on standing.

RENNER
You want to sit down?

Present Bob sits down.

Nobody talks.

Slowly Arora moves a little bit to the side. By the way he moves we can tell that he's been hurt recently.

He positions himself at a distance of about two meters from and a little bit behind Present Bob. Leans on an armoire.

Renner is sitting in front of Present Bob.

RENNER (CONT'D)
Maybe you should take a shower!

PRESENT BOB
You would know!

Everybody is just looking for what seems a long, tense time. We can tell that something bad is about to happen.

Present Bob jumps to his feet.

At the same time Renner draws his gun, standing up as well.

Arora jumps toward Present Bob trying to hold him from behind.

ARORA
Traitor!

PRESENT BOB
You are traitors!

Renner points the gun at Present Bob.

Present Bob grabs Renner's hand.

Directs the gun at Arora.

Renner shoots.

Arora falls down behind them.

First there are two hands wrestling for the gun.

Then there's three, as Renner's other hand catches the gun, too.

Slowly Renner manages to divert the gun toward Present Bob's face.

RENNER

For Otto!

Just when the gun is pointing at Present Bob's face again, a shot is fired.

But not from Renner's gun, even if it appears to at first.

Renner looks with amazement and incredulity.

Falls to the ground, dead.

Present Bob has shot him with his own gun, using his other hand.

He falls down as well, exhausted.

When his breath calms down he listens to a death rattle.

He gets up.

Notices that Arora isn't deade yet.

EXT. OUTSIDE THE GREEN HOUSE - LATE AFTERNOON

A unit of police officers, headed by the police chief and Agent Salas, approaches the green house.

INT. GREEN HOUSE - AFTERNOON

Present Bob lets himself fall at the side of the dying Arora.

Shakes him.

PRESENT BOB

I need answers! What's going on and why? Tell me! Tell me!

INT. GREEN HOUSE - LATE AFTERNOON

Police officers, the police chief, and Agent Salas enter the green house.

INT. GREEN HOUSE - AFTERNOON

Arora dies.

Present Bob, exhausted, lies down next to him.

INT. GREEN HOUSE - LATE AFTERNOON

The officers find the bodies of Arora and Renner.

OFFICER 1

Neighbors saw him! It's him! No
doubt!

AGENT SALAS

What has gotten into him?

The police chief shakes his head.

POLICE CHIEF

Who knows?

The police chief leaves.

Agent Salas follows him.

AGENT SALAS

Maybe if you had stuck with the
plan and not killed Otto and Neven,
everything would have turned out
just fine!

POLICE CHIEF

I didn't kill anybody!

Agent Salas laughs.

INT. WATCHMAKER'S STORE - LATE AFTERNOON

We look at a wall of clocks. Clocks all sizes and forms.

Present Bob is standing before the wall, looking at the
clocks. Lost in time.

There's a beautiful tinkling and tintinnabulation being
heard.

The WATCHMAKER, a man in his seventies, approaches.

Without intending to, he surprises Present Bob.

WATCHMAKER

I've seen many astonished people!

PRESENT BOB

Doesn't the passing of time seem strange to you? We forget even the mementos.

WATCHMAKER

Yes, it's strange. But everything is. Life itself is. Growth. The passing of time, yes. Remembrance. Dreams. It's all in our heads. Our brain manifests a design that beggars all description, and our mind is something that contradicts evolution. Our eyes, our ears. Our heart that marks an always changing pace. As the watchmaker that I am I know that everything follows a perfect design. As for the memories, having forgotten them doesn't mean they're not there anymore.

Right then the clock hour is being indicated by the clocks and watches that, for a while, emit quite a few beautiful additional sounds.

Nobody speaks until the awe-inspiring moment is over.

PRESENT BOB

I'm rewinding them bit by bit. Up until now I don't like what I'm seeing.

WATCHMAKER

Then keep on rewinding!

PRESENT BOB

But... what if they are filled with ill and nothing else? I see death everywhere! Everything is sadness and hatred! Present is like past! And I fear future won't be any different!

WATCHMAKER

Wait for the good moments, both from the future and the past. You'll find them... or they'll find you! And then don't forget them anymore.

(MORE)

WATCHMAKER (CONT'D)

Get rid of the bad memories, the past ones, the present ones, the ones that will come.

PRESENT BOB

It frightens me that I might get lost in the past!

WATCHMAKER

That's why you have to live the present. The present is more important than the past, because it gives you the freedom to think, of being better, of leaving the past behind, and to change the future!

PRESENT BOB

I can't leave it behind! Not me! It's coming to me, inevitably, unstoppable.

WATCHMAKER

Then learn from the past as it comes! Learn to not commit the same mistakes again! It's the will that counts. The will must reign, not be slave to emotions, tastes, and habits, or things that happened or happen, or will happen. Everything's a decision.

Present Bob sits down.

Hides his face.

The watchmaker approaches him.

Puts his right hand on Present Bob's left shoulder.

WATCHMAKER (CONT'D)

Look on the positive side of the whole matter: You see what truly happened, whereas many people remember what they want to remember, imagining things, listening to sentences that were never spoken.

Present Bob looks up. Almost angry.

PRESENT BOB

I would prefer that over my condition!

WATCHMAKER

I don't know your condition, son,
but I don't think that your mind is
deteriorating. I see that you're in
pain, but it's not the kind that
makes you unable to differentiate
between reality and fiction. It
seems that it separates and makes
them clearer instead, and I think
that that's a good sign!

PRESENT BOB

Whatever you say, man! You know it
all!

The watchmaker pauses. Doesn't seem to notice Present Bob
anymore.

He's talking as to himself.

WATCHMAKER

Parents that do it right with their
little kids won't have to rewind
when they're old, they won't have
to look back to the times they were
together, for their memory will be
in front of their eyes... still.

Present Bob watches the watches on the wall.

We approach them slowly.

The beautiful tinkling and tintinnabulation gets louder.
Fills it all.

EXT. DIFFERENT STREETS - EVENING

Present Bob leaves the watchmaker.

Pauses at a wall nearby.

He's weeping.

His mouth is open as if he'd be screaming, but you go on
hearing the tinkling and tintinnabulation instead.

WATCHMAKER (V.O.)

The only thing that we as humans
really have to fear is forgetting
our history, not the remembering.

(MORE)

WATCHMAKER (V.O.) (CONT'D)

For when we forget it we are
condemned to repeat the same
mistakes all over again.

Present Bob keeps on crying as he moves on. Walks through the
dark city.

WATCHMAKER (V.O.)

If you live backward, learn from
the past! You may need what it's
telling you, now or later.

Runs through the dark city.

WATCHMAKER (V.O.)

But don't forget that you can't
change the decisions you took in
the past, son!

Stumbles through the dark city.

WATCHMAKER (V.O.)

Whereas the decisions of the future
are yours in every moment that you
live in the present.

PRESENT BOB

Okay!

The view of the city is veiled because of Present Bob's
tears.

He is slowing down.

We look at him from far away.

WATCHMAKER (V.O.)

Keep away from danger. Fill your
life with good!

PRESENT BOB

Okay, dad!

We approach him.

WATCHMAKER (V.O.)

Don't lose hope while on the way!
Start working on the good memories
now! Before it is too late!

We look at him from nearby.

WATCHMAKER (V.O.)
Do you hear me? Start working on
them now!

PRESENT BOB
I will, daddy, I will!

Present Bob stops.

Watches the moon and the stars above.

WATCHMAKER (V.O.)
For better or worse: Stay with
love, my son. Look for it until you
find it. And then don't let go
anymore. Never let go! Never let
go!

The beautiful tinkling and tintinnabulation, being heard
until now, slowly fades away.

Present Bob witnesses **shadows from the past moving along an
alley.**

There is a big and deformed shadow that frightens him. But
then he notices that it belongs to a cat.

There is another big and deformed shadow that frightens him.
But then he notices that it belongs to a tree.

There is yet another big and deformed shadow that frightens
him. But then he notices that it belongs to a little boy
who's passing by quickly.

PRESENT BOB
It's a world of shadows!

Present Bob shivers.

Then smiles. Wipes his tears away.

PRESENT BOB (CONT'D)
But not all shadows are bad in
nature!

INT. MAHAM HOTEL RECEPTION - EVENING

ANDREA
Welcome back, Sir! We were already
missing you!

Present Bob looks at the beautiful receptionist mistrustfully.

But seeing her friendly smile, he also smiles.

PRESENT BOB
Have a good night...

He looks at her nameplate situated right in front of her.

PRESENT BOB (CONT'D)
...Andrea!

ANDREA
Have a good night, Sir!

Present Bob walks a few steps.

Then returns the same steps backward.

PRESENT BOB
Excuse me, did somebody ask for me?

ANDREA
No, nobody. At least not on my watch.

PRESENT BOB
Thank you! And good night again!

ANDREA
Good night!

I/E. MAHAM HOTEL ROOM - EVENING

Present Bob takes out the key.

Slowly opens the door to his room.

Draws his gun.

Enters cautiously.

Inspects the room carefully.

Even looks for bugging devices that might have been installed.

Takes his time.

But doesn't find anything.

Throws the hat under the bed, never to be seen again.

NOTE: From now on Present Bob and Past Bob look alike in their made-to-measure suits.

He switches the radio on. DVORAK's "HUMORESQUE" starts playing.

He takes a bath.

Washes his wound.

With a finger he examines his wound.

Tips where the metal plaque is hidden beneath.

Something like a distant metallic sound is heard.

As a result Present Bob gets stiff. It looks like time would stand still (just as if Present Bob would be a robot whose clock just expired). In fact he's just waiting until the pain's gone. But for some seconds it seems that the picture has frozen, for there's no movement going on at all.

Only DVORAK's HUMORESQUE goes on playing.

Then Present Bob "awakens".

Carefully applies a fresh bandage.

Sits down on the bed.

Turns out the radio.

Keeps sitting.

And looking.

And listening to something in his head.

PRESENT BOB

Come back to me! Come back to me!

With every moment that passes Present Bob becomes more anxious.

Finally, he gets up.

INT. MAHAM HOTEL STAIRS - EVENING

Present Bob walks down the stairs.

Looks in amazement, as if he's having a vision.

A little girl, dressed in a long white night gown, is coming up the stairs.

PRESENT BOB

(tender)

What are you doing all alone in the middle of the night?

LITTLE GIRL

I'm counting the stairs. And it's not the middle of the night.

PRESENT BOB

(pensive)

Do I know you? Weren't you the girl the tree watched growing?

LITTLE GIRL

You're funny!

She laughs.

LITTLE GIRL (CONT'D)

(repeating)

A girl, watched by a tree... as she grows!

PRESENT BOB

(worried)

It's dangerous to walk alone!

LITTLE GIRL

For me? Or for everyone else?

Now it's Present Bob who's laughing.

LITTLE GIRL (CONT'D)

Besides, I'm not alone!

PRESENT BOB

May I ask who's with you?

LITTLE GIRL

You are! Isn't that obvious?

Present Bob smiles.

PRESENT BOB

Come on!

INT. MAHAM HOTEL CORRIDOR - EVENING

Present Bob and the little girl are walking a corridor.

She stops.

LITTLE GIRL
This is me! Well, not me! It!

PRESENT BOB
Well, step in then! Your parents
must be worried!

LITTLE GIRL
They're not here! They never are!

PRESENT BOB
You shouldn't tell that to anyone!
Did you hear me? Ever!

She opens the door.

LITTLE GIRL
I don't! I'm only telling you!

She smiles.

Shuts the door.

Present Bob keeps on standing for an instant, touched.

Walks to the stairs.

Stops in the shadows of the staircase.

Remains standing with open eyes.

Now we see him standing with his eyes closed.

PRESENT BOB
What's he seeing?

Present Bob smiles.

PRESENT BOB (CONT'D)
What am *I* seeing?

Now we see him sitting.

He closes his eyes.

Opens them again.

Hears something.

Stands up.

An elevator opens and the corridor is suddenly ablaze with light.

A drunk and arguing COUPLE steps out of the elevator.

Walks to the door of the room the little girl entered.

Present Bob watches them enter as well.

**PRESENT: INT. MAHAM HOTEL STAIRS AND CORRIDORS - EVENING &
PAST: I/E. DIFFERENT PLACES - MORNING**

SUPER: EVENING & MORNING

Past Bob is a mere shadow walking in a gray and shadowy alley.

He passes a street sign, but we can't possibly decipher it.

Present Bob is standing at the hand-rail, motionless for quite a while, his eyes closed.

PRESENT BOB

Come on! I need you back! What's taking you so long?

Past Bob, a lonely shadow, steps into a place with darker shadows that are moving constantly.

Paying close attention we are able to recognize Past Bob moving in a forest with trees being moved by the wind.

PRESENT BOB (CONT'D)

Leave that forest! Will you? What are you doing in a forest anyway? Did you... we... bury some corpse or what?

We hear a powerful explosion (the last blow of a thunder storm, actually) that frightens both Present and Past Bob (though the former looks frightened right after the thunder, the latter right before).

It starts raining, backwards (actually, raindrops start rising from the wet ground, wet trees, and Past Bob's wet suit).

Right then, accompanying the starting rain, the VERY ANNOYING TINNITUS LIKE SOUND starts fading in and this time Present Bob knows exactly what to expect, anticipating the worst and bracing for it.

PRESENT BOB (CONT'D)

No! Please! Not now! No, no, no!

Past Bob walks normally.

Then starts running.

A flash of lightning illuminates his tense face. (Remember that in the backward vision the thunder comes before the lightning).

The lightning forks up (in reverse). Disappears in tumultuous and sinister clouds.

The lightning flash in the past hurts Present Bob's eyes!

He opens his hurting eyes wide. For a moment he's blind.

He closes his eyes again. Squeezes them shut.

After the flash of lightning the darkness seems to be darker for a while.

There's some movement going on that is impossible to make out, because of the darkness after the lightning.

Past Bob is "fading in".

Looks back as if being chased.

Picks himself up. Falls. Stumbles.

Leaves the forest, running backwards.

Comes out of the moving shadows.

Becomes a lonely shadow again.

The darkness transforms into a lighter gray.

PRESENT BOB (CONT'D)

Yes! Come on! I need to see you!

The light rain becomes a heavy shower (that will increase in strength until Past Bob enters the ruinous house we're about to get to know).

The VERY ANNOYING TINNITUS LIKE SOUND and the heavy shower increase or decrease in volume almost simultaneously.

Present Bob stands grabbing the hand-rail for a few uncomfortable moments, **listening to the heavy shower** (and withstanding the noise of the VERY ANNOYING TINNITUS LIKE SOUND).

A thunder clap booms.

Present Bob holds on to the hand-rail more tightly, especially since the VERY ANNOYING TINNITUS LIKE SOUND gets louder as well.

Past Bob turns, still running.

A sudden flash of lightning reveals the face of Past Agent Salas for just a glimpse.

He seems to be yelling something very important, but we can't hear it because of bullets flying and the explosion of a mighty thunder clap that occur at the same time.

Past Bob starts running.

PRESENT BOB (CONT'D)
(yelling)
What? No! No!

Present Bob steals a quick glance to make sure that nobody heard him yelling at the wall. But there's nobody around.

He closes his eyes and is bewildered.

Because what he sees is something like a very powerful white light (from the lightning).

Opens his eyes again immediately.

Looks worried and in pain.

From now on every lightning strike from the past will hurt Present Bob more than the last.

He closes his eyes again.

Just when you hear police sirens start, there are three shadows that seem to unite rather abruptly (at first fast, then getting slower) with Past Bob's shadow, in reverse.

NOTE: The three additional shadows are Past Oso, Past Renner, and Past Arora, but since we almost aren't able to recognize them (at least for a while), I'm putting their names in parentheses in the following.

Present Bob, at first, doesn't know which one of the shadows belongs to Past Bob, looking for him desperately and having trouble deciding which one's which (something which he soon figures out as his memory will follow the right shadow).

For now, it's driving Present Bob crazy.

Past officer 1 and other police officers from the past are running backward, just putting their guns away (or getting them out in reverse).

We hear (Past Renner) scream and see him touch his bleeding head.

(Past Renner) stops screaming.

His wound heals as a stone flies away from it.

We see and follow the flying stone, thrown by Past Bob, returning to his hand.

And being put back on the ground (or picked up, in reverse).

PAST BOB (O.S.)

Not today!

Police sirens stopping suddenly appear to be the reason a diverted gun barrel turns right toward us.

PRESENT BOB (V.O.)

(yelling)

No!

The gun pointing toward Past Bob trembles (because of a frightening thunder).

A powerful explosion of thunder is heard that feels like the explosion of a fired gun.

We're looking straight into a gun barrel.

PAST OSO (O.S.)

Any last words?

An intense flash of lightning forces Present Bob to open his eyes.

He clenches the hand-rail even tighter, his knuckles show white.

Squeezes his eyes shut as tight as he can, as if by closing them tighter he can see the past clearer, an impossible task.

He does so, especially since he's startled, for what he sees is a total blackness that then reveals to be Past Bob who's drawing back.

In this moment both the heavy rain and the VERY ANNOYING TINNITUS LIKE SOUND increase, one immediately following the other.

Present Bob opens his eyes in pain.

PRESENT BOB
Please! Not now! Please... please!

Present Bob screams through gritted teeth. His scream is lost in a powerful explosion of thunder.

We see three shadows disperse in the background (Past Renner, Past Arora, and Past Oso). One of them (Past Oso) puts away his gun.

With both hands, Present Bob is holding his aching head.

Looks at Past Bob lying there. First trying to pick himself up. And then just lay motionless.

Present Bob is in pain. Trying to not lose his sanity.

PRESENT BOB (CONT'D)
What are you waiting for? Stand up!
On your feet! They're coming for
you! They're coming to kill you!

Another flash of lightning from the past hits Present Bob, while (almost) at the same time the hotel's stairway lights go out.

He looks as if he'd check that the power outage doesn't have anything to do with the thunder and lightning of the past.

Still Past Bob is lying motionless and Present Bob gets nervous.

His discomfort and pain in the eyes keep increasing.

Past Bob shouts horribly, all of a sudden, we see some blood falling up into his face, and then, still shouting, it's as if he'd fly away, toward the sky.

Just when having left the ground he seems to try to protect himself.

Present Bob joins Past Bob in screaming.

We are a SUBJECTIVE CAMERA that looks at the disappearing ground.

Present Bob winces.

Holds a protective hand over himself, as if he'd experience an impact any second.

We're in a ruinous house now.

We see everything in tones of gray (dark for closed and light for open places), including the moving human shadows.

The sound of heavy drops of water fills the room (being louder when we see a lighter gray).

In the moment Past Bob arrives at the point from which he fell, a fight (against Past Oso, Past Arora, and Past Renner) awaits him.

Additionally, both the heavy rain and the VERY ANNOYING TINNITUS LIKE SOUND decrease, and Present Bob instantly gets better, allowing him to watch closer.

For some moments we don't understand what we're seeing.

Present Bob throws a punch at thin air. But it's (Past Arora) who reacts to the punch until it connects with his face (in reverse).

(Past Arora and Past Renner) lift Past Bob back to the ground.

(Past Oso) runs away, backwards, facing (Past Arora and Past Renner), while Past Bob's catapulted to his feet and toward (Past Arora and Past Renner).

PRESENT BOB (V.O.)
(yelling)
Watch out!

Present Bob reacts to a blow Past Bob is about to receive.

Both Present and Past Bob scream aloud.

Past Bob receives a reverse punch (from Past Renner) to the face that leaves him better than before he received it.

The darkness grows to a lighter gray.

The heavy rain gets heavier, just as the VERY ANNOYING TINNITUS LIKE SOUND grows louder, hurting Present Bob again.

The sound of the heavy shower seems to increase the VERY ANNOYING TINNITUS LIKE SOUND, when suddenly the VERY ANNOYING TINNITUS LIKE SOUND gets incredibly loud, hurting Present Bob so much that he's got to sit down for a second.

He stands up again. Shuts his eyes.

Opens them again. Shuts them again.

For a moment loses sight of what's going on in the past.

We hear the sounds of the fighting still going on, but it gets lost in both the heavy shower and the VERY ANNOYING TINNITUS LIKE SOUND.

Peripheral, in the distance, we watch a tree lightning up and emblazing its surrounding trees in the rain.

Simultaneously, we see some alarmed birds fly away from the burning tree, backwards.

A powerful flash of lightning hurts Present Bob's eyes even more. Forces him to open them.

PRESENT BOB

No, no, no! Please, please! No! No!

The lightning forks up (in reverse), seemingly extinguishing the tree's fire. Disappears in tumultuous and sinister clouds.

For some moments Present Bob seems to be too frightened to close his eyes again. But then he overcomes the feeling and squeezes them tightly.

(Past Oso) lets go of Past Bob, backwardly.

Past Bob stumbles aback (which looks like he's stumbled forwards).

Leaves behind the lighter gray place. And enters a darker gray place.

At the same time the VERY ANNOYING TINNITUS LIKE SOUND gets quieter, as does the heavy shower.

PRESENT BOB (CONT'D)

Yes! Yes!

With his forehead Past Bob hits (Past Oso), in reverse.

But it's Present Bob who seems to be hurt from the blow.

(Past Oso's) hands close around Past Bob's throat (as they were before the "headbutt").

Present Bob wants to help Past Bob, but he doesn't know how.

Present Bob lifts his arm in order to beat (Past Oso), being in some kind of non compos mentis, not lucid condition now.

While elevated and in the hands of (Past Oso) who's describing a rotating movement, Past Bob dips his right hand that hits a wall.

A gun falls up into his hand.

Present Bob gasps in astonishment.

Past Bob, being elevated, draws a gun (all in reverse).

Present Bob seems both bewildered and relieved, when (Past Oso's) hands put Past Bob down.

Past Bob turns away from (Past Oso), toward the topmost step of an old run-down stairway.

Past Bob runs down the stairway, backwards.

While Past Bob, cowering, keeps on running upstairs, in reverse, three shots are being heard.

Two of them explode behind him, while the third is actually a powerful thunder clap.

The sound of heavy rain swells as does the VERY ANNOYING TINNITUS LIKE SOUND.

Again Present Bob squeezes his eyes shut. In vain he tries to see better.

PRESENT BOB (CONT'D)
(yelling)
No! Nooooo!

We are a SUBJECTIVE CAMERA that looks at the run-down stairs.

We are Past Bob's feet that are running downstairs, in reverse.

Past Bob stumbles, but doesn't fall.

A blinding flash of lightning causes Present Bob to open his eyes wide.

He's fixed on a point in the stairway wall, while Past Bob is disappearing backward into the shadows.

PRESENT BOB (CONT'D)
 (yelling)
 Who are you? Show me your faces,
 cowards!

Present Bob opens his eyes.

Jumps when another thunder clap booms through his head.

Gun shots are being heard.

Present Bob squeezes his eyes shut tightly again.

A flock of pigeons come flying back, in reverse, to where they were sitting before being startled.

A sudden flash of lightning illuminates the sitting pigeons.

Then our glance diverts to sharp tones and construction material.

Present Bob fears that Past Bob will hit them. But instead, Past Bob flies away from them, backwards.

While Past Bob is flying back, gun in hand and shooting, the view turns... and for only a moment we look at a strange run-down room that looks like a torture chamber, full of instruments of torture. A MAN from the past, dressed in white and hunkered over his soundless screaming VICTIM from the past, a long knife in his hand, is turning his head toward us.

It's just an impression Present Bob's having, born of his crippled state of health, while Past Bob doesn't seem to have noticed the horrific scene at all.

Past Bob is still flying when his outstretched arms with the gun in the right hand disappear from our SUBJECTIVE CAMERA VIEW.

Present Bob screams out loud when thunder and lightning come in quick succession.

We get a glimpse of (Past Oso), but his face isn't revealed.

Again it's as if the lightning flash hurts Present Bob who opens his eyes wide, in pain, while trying to avoid the impact that already took place.

PRESENT BOB (CONT'D)
 (bewildered)
 I missed the impact!

We see how Past Bob is being catapulted to his feet.

Present Bob tries to warn Past Bob.

PRESENT BOB (CONT'D)

Watch out!

Present Bob hits the wall with his fist. Doesn't feel the pain.

We hear and see the impact of an iron rod on the ground.

Watch how it's coming from the ground. Right to Past Bob's hands.

Past Bob yells.

Again, and just for an instant, Present Bob opens his eyes to see if anybody witnessed him yelling at the wall (even if, in fact, it was Past Bob who was yelling). But there's nobody to be seen.

Right when landing on his feet and turning his head, Past Bob is punched by (Past Renner), in reverse.

Past Bob is standing again.

Now it's (Past Arora) who's jumping to his feet, backwards, taking a strange flexed buckled position at Past Bob's side.

An iron rod flies away from (Past Arora's) stomach.

Then gets put down on the ground by Past Bob (picked up in reverse).

A powerful thunder clap explodes while Past Bob is running backwards.

Past Bob stops.

Frightened, he turns and looks at a strange human shadow that has stopped with him.

Present Bob is frightened as well by this horrendous sight.

A bright flash of lightning reveals that Past Bob is looking in a mirror. The shadow looking back at him is his own reflection.

Present Bob opens his eyes for a quick breath.

Closes them immediately again.

Present Bob is watching as Past Bob is running through different rooms and corridors.

In reverse, Past Bob runs out of the house in ruins.

The heavy shower sound increases suddenly and so does the VERY ANNOYING TINNITUS LIKE SOUND.

At the same time the darkness grows less dark, giving way to a lighter gray, since we're "entering" an open space and "leaving" the ruinous house behind.

To Present Bob's concern the VERY ANNOYING TINNITUS LIKE SOUND increases more and more, until drowning out the heavy rain.

Past Bob keeps on running, backwards.

Present Bob notices that two sinister shadows (Past Renner and Past Arora) are running after him, also backwards.

Present Bob tries to warn Past Bob.

(Past Renner and Past Arora) are running backwards to a shadowy tree.

Past Bob, (and Past Renner, and Past Arora) stop.

(Past Renner and Past Arora) seem to have become trees as well.

It looks as if there were three dark trees standing. Four, actually, if we count Past Bob as well.

A sudden flash of lightning illuminates the surrounding area and for an instant we see that the four inanimate trees are, obviously, only one tree, and Past Renner and Past Arora (being revealed for the "first" time fully, and only for a glimpse), looking at Past Bob.

A lightning flash hurts Present Bob's eyes and he opens them wide, in pain. He's bewildered, crippled, changed for the worse.

Closes his eyes again.

PRESENT BOB (CONT'D)
(almost inaudible, because
of the VERY ANNOYING
TINNITUS LIKE SOUND)
Didn't I kill you? Is this even
real?

Thunder and lightning alternate in fast succession now, but all we hear is the VERY ANNOYING TINNITUS LIKE SOUND.

The lightning, for quite a while, seems to come in cycles tuned to seconds, and they illuminate Past Bob's face and body from different angles, just like flashes scanning the darkness in a horror movie, while it is Present Bob who is feeling disoriented and frightened.

PRESENT BOB (CONT'D)
 (screaming, powerless)
 You're dead! I killed you! I killed
 you!

We look at moving gray trees in the wind and other frightening shadows that seem to be ready to attack us at any moment.

It all drives Present Bob crazy. He lets out a long pained and frightened scream.

Past Bob, a lonely shadow, pauses.

There are three inanimate trees in the back he's watching suspiciously.

PRESENT BOB (CONT'D)
 (faintly, barely audibly)
 Don't trust them! Don't trust the
 shadows!

The gray area Past Bob's passing by turns light as the heavy rain stops all of a sudden.

The last raindrops disappear in the sky, leaving behind dryness.

The sound of the rain fades simultaneously, but the VERY ANNOYING TINNITUS LIKE SOUND continues.

We listen to a very powerful explosion (the first clap of thunder, actually) that for the time being surpasses the VERY ANNOYING TINNITUS LIKE SOUND, and frightens both Present and Past Bob (the former looks frightened right after the thunder, the latter right before, though).

As if in competition the VERY ANNOYING TINNITUS LIKE SOUND grows louder, immediately after the thunder. It drills into Present Bob's brain.

Past Bob is moving in a gray and dark world of shadows, at a normal pace, in reverse. He's a lonely shadow slowly turning into the same shade of gray as his surrounding's.

A last flash of lightning from the past hits Present Bob, while (almost) at the same time the stairway lights go on again.

Immediately after that there's an increase of the VERY ANNOYING TINNITUS LIKE SOUND so strong that we're most uncomfortable with the noise, feel vulnerable, just as Present Bob feels himself.

Since he can't escape the VERY ANNOYING TINNITUS LIKE SOUND he almost goes crazy.

Hits the wall with his hands.

Then violently slams his head into it.

Falls to the ground, unconscious.

FADE TO BLACK.

There's silence, finally.

FADE IN:

PRESENT BOB (CONT'D)
(dizzy)
When was that? When...

Present Bob, very weakened, is sitting on a staircase step. Holds his damaged and clammy forehead.

PRESENT BOB (CONT'D)
Thank you! Thank you!

Looks around, suddenly alarmed by and mistrustful of the silence.

Just when he starts to inspect the staircase and corridors, the lights go out.

He finds himself in almost total darkness. Is suddenly afraid.

Then the lights go on again.

All of a sudden he's confronted with his own shadow projected against the wall.

It startles him momentarily. He shivers.

Goes to his room, jittery. Looks over his own shoulder several times.

INT. MAHAM HOTEL ROOM - EVENING

Present Bob's lying on his bed, with his clothes on and his eyes closed; a wetted towel on his forehead.

PRESENT BOB

Go on! Yes! I can almost see you now! Come on! I need you! What's taking you so long?

INT. MAHAM HOTEL RECEPTION - EVENING

PRESENT BOB

At first I didn't know if I had gone insane or if everybody else had. Sometimes I get confused and don't know what is present and what past.

Andrea, the receptionist, laughs.

ANDREA

I don't think it's that weird! I'm also living in the past! Many people are! I'm very absentminded. Not the best thing for this job.

PRESENT BOB

This is different! When I close my eyes, I see things that happened in the past, only in reverse, like it's all rewinding! When I open them I see past and present combined. That's even worse.

Present Bob looks like he'd want to add something (he considers even worse), but then decides not to.

He laughs.

PRESENT BOB (CONT'D)

The music I'm hearing from the past is yet another story! It would drive anyone crazy!

ANDREA

I'd love to rewind! Undo certain things I did that I'm not proud of!

PRESENT BOB

It's another kind of rewinding! If I could only change things in the past, then it would be worth the trouble!

ANDREA

Like in a science fiction film's time travel!

Andrea smiles.

PRESENT BOB

Nobody wants to live backwards, believe me! You realize that you haven't been the person you should have been, yes, but you can't change it, you just watch it. And you go on watching it. It drives you crazy. The only break I get is when I'm asleep!

ANDREA

(kindly giving advice)

Then you should sleep! Rest a little! You look like you could use a little rest.

PRESENT BOB

I guess you're right! But I'm afraid of missing something while sleeping... something that could be essential!

ANDREA

That may be so! But remember that tomorrow is another day! Besides I must be boring you!

PRESENT BOB

Not at all!

ANDREA

Carpe diem, as they say! It doesn't say carpe nightem!

She laughs.

ANDREA (CONT'D)

I don't know what night is in Latin! Anyway, you've got to take advantage of the day, not the night! You only benefit from the night by sleeping.

Present Bob laughs.

PRESENT BOB
Carpe diem! I haven't heard that
for a while!

He remains pensive.

ANDREA
Or maybe you are waiting for
somebody?

Present Bob laughs again. Deliberates.

PRESENT BOB
Just a little longer... if you
don't mind.

Andrea smiles.

ANDREA
All the time you want.

PRESENT: INT. MAHAM HOTEL ROOM - EVENING & PAST: STREET -
MORNING

SUPER: EVENING & MORNING

Present Bob wakes up.

Closes his eyes.

**The vision Present Bob is having of Past Bob is totally
restored. It almost comes as a shock to Present Bob.**

Past Bob is in a taxi, pensive.

Present Bob is happy, for the moment.

PRESENT BOB
You're back! Finally!

He moves a little. Picks up a transmission. Moves again and
the transmission is gone. Moves back and listens to the
transmission again.

He looks at Past Bob. He's rewinding normally.

PRESENT BOB (CONT'D)
Where does that come from?

He moves a little more, carefully, and the transmission levels out until sounding clearly. It's PACHELBEL's "CANON IN D MAYOR" he's listening to.

PRESENT BOB (CONT'D)
Must be the plaque in my head!

He starts moving and loses the transmission.

He goes to the radio and switches it on. PACHELBEL's "CANON IN D MAYOR" starts playing.

He goes back to where he came from and looks for the transmission in his head again. He finds it. Moves until listening to it clearly. Now PACHELBEL's "CANON IN D MAYOR" comes both from the radio and his head.

His head starts vibrating. He notices it. Listens to it. It doesn't seem dangerous. It's actually quite pleasant.

He looks at Past Bob, watches him sitting in the taxi, looking outside. The music makes it all look nice.

Past Bob is looking outside the taxi. Dreaming.

PRESENT: INT. MAHAM HOTEL ROOM - EVENING & PAST: I/E. MOVIE THEATER - MORNING

Past Bob enters a movie theater, in reverse.

Present Bob is lying on the bed, fully clothed.

PRESENT BOB
Really? You're going to the movies?
You are brave... or stupid!
Alright, let's go to the movies!

Present Bob turns off the radio.

PAST: INT. MOVIE THEATER - MORNING

Past Bob is watching FRED ZINNEBANN's old classic "HIGH NOON", in reverse.

HIGH NOON:

A marshal's star comes flying from the dirt into the hand of KANE (played by GARY COOPER).

Kane shoots FRANK (played by IAN MACDONALD) dead.

AMY (played by GRACE KELLY) attacks Frank in order to give Kane a clear shot.

Kane shows up.

Frank takes Amy hostage in order to force Kane into the open.

PRESENT: INT. MAHAM HOTEL ROOM - EVENING & PAST: INT. MOVIE THEATER - MORNING

Present Bob, lying on the bed, is watching what Past Bob is watching: "HIGH NOON."

HIGH NOON:

KANE (GARY COOPER)
It sure is.

HERB (THOMAS MITCHELL)
Time's getting pretty short.

CUT TO:

KANE (GARY COOPER)
I'm not trying to be a hero. If you think I like this, you're crazy.

AMY (GRACE KELLY)
Don't try to be a hero. You don't have to be a hero, not for me.

CUT TO:

KANE (GARY COOPER)
What's an hour? What's a hundred miles?

AMY (GRACE KELLY)
We've got an hour!

PRESENT: INT. MAHAM HOTEL STAIRS - BEFORE MIDNIGHT & PAST: EXT. STREET - AFTER MIDNIGHT

SUPER: BEFORE MIDNIGHT & AFTER MIDNIGHT

Present Bob is sitting on the steps, drowsy.

PRESENT BOB
Come home, buddy, come home!

He laughs.

PRESENT BOB (CONT'D)
Just as if you were my child!

Before closing his eyes completely we see what Present Bob is seeing while trying to keep his eyes open, a task that grows increasingly difficult: The present (a part of the steps wearing off in the darkness) and Past Bob(walking down a staircase uniting two different streets).

FADE TO BLACK.

INT. EMPTY ROAD - BEFORE MIDNIGHT

NIGHTMARE:

It's night and we look at an empty road.

From the left Present Bob approaches. From the right Past Bob approaches.

They meet at the middle.

They look at each other. Yes, for both of them it's like looking into a mirror.

Both of them seem to want to get to know something of importance.

PRESENT BOB (CONT'D)	PAST BOB
I...	I...
PRESENT BOB (CONT'D)	PAST BOB
You first!	You first!

Both of them look annoyed. Show the other one to go first.

PRESENT BOB (CONT'D)	PAST BOB
Alright!	Alright!

Both of them move their arms to show helplessness.

PRESENT BOB (CONT'D)	PAST BOB
I...	You...

Both of them smile for a split second. It's one of those smiles that show contempt.

Get serious again.

PRESENT BOB (CONT'D)	PAST BOB
Alright!	Alright?

Both of them seem to freeze. Look at each other for a while.

Present Bob opens his mouth. Past Bob's mouth stays closed.

PRESENT BOB

Where are you coming from?

PAST BOB

Where are you going to?

Present Bob looks at dead Agent Salas, lying on the ground.

Past Bob looks at dead Agent Salas as well.

Then they look at each other again.

PRESENT BOB

When did you kill Agent Salas? I didn't see you do it!

PAST BOB

It happened an instant ago! You didn't see it?

PRESENT BOB

Why did you kill him?

PAST BOB

Why did you kill him?

PRESENT BOB

You killed him! You killed him!

PAST BOB

I killed him! You killed him! We both killed him!

PRESENT BOB

I did not!

PAST BOB

Why are you following me?

At the same time they cross guns (like you would cross swords). While they're fencing, it's only Past Bob that shoots every time the guns bang together (the bullets whistling as they pass Present Bob's face nearby).

While facing each other, they move counterclockwise describing a 360 degree circle; at the same time, we move around them clockwise, also describing a 360 degree circle.

Present Bob manages to push back Past Bob.

They both are getting angrier.

With his gun Present Bob tries to knock down Past Bob (now they seem like two boxers, one attacking, the other one eluding).

But every time he punches, Past Bob, by moving backward, manages to avoid the blows.

*PAST BOB (CONT'D)
(deridingly)
You can't beat the past!*

Fast and unexpectedly, Past Bob approaches Present Bob and, with his forehead, knocks him down violently.

Here the NIGHTMARE ends.

FADE TO BLACK.

FADE IN:

INT. MAHAM HOTEL STAIRS - BEFORE MIDNIGHT

We make a very slow PANNING from right to left. Begin in the darkness of the right and approach Present Bob who's sleeping on the stairs and in the light that shines on him.

Only one time he moves his head. Quite violently, as if he'd just received a blow.

Then we leave Present Bob and enter the darkness to the left.

FADE TO BLACK.

FADE IN:

We watch the sleeping Present Bob.

DOLLY OUT a little bit from him, rapidly.

Stop.

Perform a perfect 360 DEGREES "TILT ROTATION" (starting and ending with a TILT UP "facing" PRESENT BOB) that takes exactly one minute. But our rotation is fast at first and slow at the end, slowing down constantly. 60 sounds of a second hand are being heard, not in a perfect rhythm of seconds, but in a way that matches the rotation we describe.

While this is happening we see the whole staircase, and how a MAN that appears to be a thief has spotted the sleeping Present Bob and walks down the stairs quickly, but without making any sound.

Then he looks at Present Bob, pondering what to do. We notice that there's a knife in his hand. But then he decides to do nothing. Continues on down the stairs, but slowly now.

We stop (in front of Present Bob).

Approach a little bit, slowly.

Stop again.

Watch Present Bob sleep.

EXT. MAHAM HOTEL - AFTER MIDNIGHT

Past Bob approaches the MAHAM HOTEL.

FADE TO BLACK.

CUT TO:

PRESENT: INT. MAHAM HOTEL STAIRS - BEFORE MIDNIGHT & PAST:
INT. THE SAME MAHAM HOTEL STAIRS - AFTER MIDNIGHT

We see the same section of the stairway wearing off into the darkness that Present Bob saw when he was dozing off to sleep.

Present Bob startles when, opening his eyes, Past Bob appears right in front of his eyes and then passes straight through him.

We approach Present Bob who's facing us. A little bit before reaching him, we turn around. But at the same time we go on approaching him. Disappear in the darkness which stands for his body.

FADE TO BLACK.

FADE IN:

We leave the darkness which stands for the body of Present Bob. Now we see him from behind.

DOLLY OUT a little bit.

Confused, Present Bob gets up.

Almost falls.

He turns around.

We turn around.

Watch Past Bob going upstairs, backwards.

Present Bob passes us by, follows Past Bob upstairs, watching his face the whole time, since Past Bob is moving backwards.

PRESENT BOB

It's still strange to see you like this! I don't think I will ever get used to it!

PRESENT: INT. MAHAM HOTEL ROOM - JUST BEFORE MIDNIGHT & PAST:
INT. THE SAME MAHAM HOTEL ROOM - JUST AFTER MIDNIGHT

Past Bob reveals a face that turns sadder with every moment.

PAST BOB

I miss you!

Past Bob pauses.

PAST BOB (CONT'D)

I love you, too!

Present Bob startles. Opens his eyes and mouth. Closes them again.

Past Bob takes a cell phone out of his pocket. Switches it off. Looks at it.

Immediately after that the cell phone commences to sound.

After sadly looking at it for a few seconds, he puts it back into his pocket.

It keeps on ringing for a few more seconds.

Then there is silence.

Present Bob opens his eyes.

PRESENT BOB

Why didn't you answer her call? I would have loved to hear her voice!

Present and Past Bob look sad.

PRESENT BOB (CONT'D)

Where might our cell phone have ended up?

PRESENT: INT. MAHAM HOTEL BATHROOM - MIDNIGHT & PAST: INT.
THE SAME MAHAM HOTEL BATHROOM - MIDNIGHT

SUPER: MIDNIGHT

Present and Past Bob are watching themselves in the quite large mirror.

Present Bob closes his eyes.

Past Bob looks at himself in the mirror.

Reaches for the water plug, closing it.

Water starts to come out of the washbowl and fall into the grip.

Present Bob, still with his eyes closed, is amazed.

PRESENT BOB

What are you waiting for? Go to bed, buddy! Wanna watch your beard grow?

He opens his eyes.

Present and Past Bob go on watching themselves in the mirror.

PRESENT BOB (CONT'D)

What are you thinking, buddy?

Present Bob pauses.

PRESENT BOB (CONT'D)

Well, I'm telling you what I am thinking! Alright? Are you with me?

He laughs.

As if Past Bob would react to Present Bob's laughing, he turns to him. Looks directly into his eyes.

PRESENT BOB (CONT'D)

Well, that's scary!

For a moment the PERSPECTIVE is such that we see Present and Past Bob at the same spot, coinciding almost perfectly.

Again we see them side by side.

Past Bob looks away.

Present Bob calms down.

PRESENT BOB (CONT'D)
That's better!

He takes the soap and opens the water plug.

Apart from the water jet that's falling up, now there's a water jet that's falling down. It looks quite amazing. Present Bob looks at it in awe.

Then remembers what he wanted to do.

Puts the soap under the water jet. Leads it to the mirror.

Starts to write the numbers 0 to 24 on the mirror.

Wets the soap.

Above the numbers he applies a long arrow to the right.

Then he writes the numbers 24 to 0 under the numbers 0 to 24, leaving a bit of space between them.

Under the new numbers he applies a long arrow to the left.

He looks at Past Bob who's just standing there, pensive.

Wets the soap again.

Then makes a circle around the two 12s that appear in the middle.

After a pause he makes additional circles around the first 0 and 24 and the last 24 and 0.

In the middle he writes: NOON.

At the beginning he writes: MIDNIGHT.

At the end he writes another: MIDNIGHT.

Past Bob is looking in the mirror as if he'd observe what Present Bob's doing.

PRESENT BOB (CONT'D)
Like a broken clock we indicate the same hour twice a day! Noon and midnight!

Then, starting with the left 0-24-circle Present Bob makes a big circle that comprises it all, having its second boundary point with the right 24-0-circle.

Again he pauses.

Then applies a vertical line that goes through the whole big circle and divides the two 12s.

Looks at his painting.

PRESENT BOB (CONT'D)
My reversal or turning point!

Looks at Past Bob.

PRESENT BOB (CONT'D)
You know what? I consider it a
blessing in disguise that I got
knocked out at noon, otherwise the
whole mess would have been even
more difficult to grasp!

Pauses.

PRESENT BOB (CONT'D)
And it's already difficult enough!
My poor head!

Past Bob is looking at him.

PRESENT BOB (CONT'D)
I don't know you as well as I maybe
should, but my guess is that you'll
be sleeping about seven hours.
Let's say six.

Present Bob makes a circle around the 6 of the second line.

PRESENT BOB (CONT'D)
I'll be sleeping six hours as well,
then.

Makes another circle around the 6 of the first line.

PRESENT BOB (CONT'D)
The difference being that I'll see
dawn while you'll see dusk!

Pauses.

PRESENT BOB (CONT'D)
Sounds sad!

Then he draws a diagonal line through the big circle, but he
doesn't let it go through the two 6s, but rather chooses to
begin a little bit left to the already existing vertical
line's summit and end a little bit right to its bottom.

PRESENT BOB (CONT'D)
I'm an artist!

Present Bob steps back in order to watch what he's painted.

NOTE: This "painting on the mirror" could also be the design for the movie poster, or part of it.

PRESENT BOB (CONT'D)
It really looks like a clock!

Past Bob hasn't moved much until now, pensive, as if he'd watch Present Bob doing his thing.

Present and Past Bob close and open the same water plug simultaneously. The last water drops fall from and enter the water plug simultaneously.

Past Bob turns toward the door.

PRESENT BOB (CONT'D)
Finally!

PRESENT: INT. MAHAM HOTEL ROOM - AFTER MIDNIGHT & PAST: INT. THE SAME MAHAM HOTEL ROOM - BEFORE MIDNIGHT

Both Present and Past Bob (the last one in reverse, "just having gotten up") turn to the bed. Neither of them have taken off or changed clothes.

PRESENT BOB
It wasn't what I'd call a good day.
I hope that yesterday will be better.

They smile.

For a few moments, as they lay side by side, it looks as if both of them would do (almost) exactly the same moves. Look at (almost) exactly the same things. And close and open their eyes at (almost) exactly the same time. As if one would be the mirror of the other.

Then they differ again, one living forwards, the other backwards.

PRESENT BOB (CONT'D)
Hey, buddy, don't get strange ideas, eh?

Present Bob laughs.

PAST BOB
I miss you!

Present Bob shivers.

PRESENT BOB
I'm happy we think alike! Good
night!

Present Bob closes his eyes.

PAST BOB
Good morning, darling!

Present Bob opens his eyes. Looks at Past Bob closing his
eyes.

PRESENT BOB
 I miss her, too! I miss her, too!
 And I don't even know her! But if
 I'm lucky that will change soon!

He pauses.

PRESENT BOB (CONT'D)
 If I live to see the day!

Smiling, he closes his eyes again.

PRESENT BOB (CONT'D)
 Good night, my dear!

FADE TO BLACK:

FADE IN:

NIGHTMARE:

In the background of an immense and profound darkness something appears that, getting bigger, slowly reveals itself to be Bob.

Slowly Bob approaches a straight and white line.

When arriving at it, he steps on the line.

Aghast he notices that he can't cross the line.

Profoundly worried he notices that he also can't go back anymore.

He's got to stay on the line. He can only move to the left or to the right.

After taking a few steps to the right he decides to go left instead.

Suddenly the line begins to move and to incline, creating an ascending slope to the left.

At the same time you start hearing a soft ticking like a clock's second hand.

Bob keeps on walking the line which, with every tick of the second hand, inclines a little bit more.

While the sound of the second hand at first takes its time, being irregular, with time it sounds more frequently. With every second it indicates, the sounds of the second hand get louder.

Before long the ascending slope is quite steep.

Bob decides to move toward the right, way down, back again.

From afar he sees how he's approaching an unchanging vertical line, also straight and white.

Bob, being aware of the line that awaits him like a wall, isn't able to move backwards again.

As the moving line approaches the vertical line more and more, he can't do anything other than run downwards.

At the end the moving line is so eroded and jagged that Bob falls down. Slams into the ground.

Finds himself in the always lesser angle between the two lines.

Now the second hand indicates the seconds in the natural rhythm of the seconds.

Bob's leg almost gets stuck in the little closing space. But he manages to get it out again.

Like a rock climber he manages to climb a few meters between the two lines that are steadily approaching each other, drawing together.

We widen our ANGLE and it is revealed that Bob finds himself trapped in an immense clock whose lines (hands) indicate just a few seconds before 12 o'clock.

Each ominous tick brings him one step closer to his crushing end.

Bob falls again. But before hitting the ground and being wedged between the two lines, there's a

FADE TO BLACK.

We hear the ticking of the second hand speed up, increasing and getting very loud.

Then there is nothing.

FADE IN:

SUPER: 9th APRIL & 1st APRIL.

FADE TO BLACK.

FADE IN:

INT. MAHAM HOTEL RECEPTION - BEFORE DAWN

Andrea, the receptionist, is reading the newspaper.

Gets puzzled.

Makes a call.

FADE TO BLACK.

FADE IN:

PRESENT: I/E. MAHAM HOTEL BATHROOM - BEFORE DAWN

Present Bob wakes up, soaked in sweat, shaken from the nightmare.

PRESENT BOB

Doesn't matter if I'm awake or
dreaming! My life's a nightmare!
It's all the same!

Looks at the bed.

PRESENT BOB (CONT'D)

Where are you? Ah, there you are!

Looks from the bed to the bathroom door.

PRESENT BOB (CONT'D)

Again watching yourself in the
mirror? And at this hour?

(MORE)

PRESENT BOB (CONT'D)
Don't you know what you look like?
I do, I know exactly what I look
like, because I'm seeing myself all
the time!

Laughing, he stands up.

Opens the window. Inhales some fresh air.

PRESENT BOB (CONT'D)
Let's go to bed, please!

He shivers.

PRESENT BOB (CONT'D)
As if we'd be some kind of weird
lovers!

Then laughs again, in spite of himself.

PRESENT BOB (CONT'D)
If you're so worried... why aren't
you with her? You're so stupid! I
don't understand you! You should be
watching over her like I'm watching
over you!

He returns to the bed.

PRESENT BOB (CONT'D)
Lead me to her! Lead me to her!

He lies down.

PRESENT BOB (CONT'D)
You aren't looking at the painting
on the mirror, are you?

He closes his eyes and opens them again.

PRESENT BOB (CONT'D)
Oh, you've got to use the toilet
again? Well, I'd like to leave
then! But I'm afraid it won't be
possible. I'll be a witness to this
spectacular and unique event
anyhow!

Laughs.

PRESENT: INT. MAHAM HOTEL ROOM - BEFORE DAWN & PAST: INT. THE
SAME MAHAM HOTEL ROOM - AFTER DUSK

SUPER: BEFORE DAWN & AFTER DUSK

Present Bob is waiting in the bed until Paast Bob comes
through the bathroom door, backwards.

Present Bob jumps to his feet.

PRESENT BOB

My turn! What I don't want is you
standing at my side while I'm doing
something that personal! I wouldn't
feel free to let it flow, if you
know what I mean!

While Past Bob lies down on the bed, Present Bob disappears
behind the bathroom door. The bathroom door shuts. We go on
watching the closed door.

Present Bob opens the bathroom door on his way back to bed,
and stops abruptly.

We look from Present Bob to the bed, where we see Oso
standing, gun in hand, watching it. The lump under the
blankets gives the appearance of a person sleeping under
them.

Present Bob watches Oso target the bulk in the blankets (and
the not existing, but visible Past Bob) with a gun.

Present Bob draws his own gun and targets Present Oso.

PRESENT BOB (CONT'D)

Hands up! Who are you?

PRESENT OSO

And I who thought that my face was
hard to forget! Can it be that you
don't recognize your old friends
anymore? So they told me!

PRESENT BOB

Gun on the bed! Now!

Present Oso puts his gun on the bed. It looks as if it would
enter the sleeping Past Bob's stomach.

PRESENT BOB (CONT'D)

You're Oso!

PRESENT OSO
 (speaking some words in
 Spanish)
 Oso, the Bear? And if I am not?
 What if I am Tigre, the Tiger? Or
 León, the Lion? Or Serpiente, the
 Snake?

Present Bob hits him with his gun.

PRESENT BOB
 Don't play with me!

Present Oso yells, hurt.

PRESENT OSO
 Do I really look like a stupid
 animal to you? Only animals like
 you hit their friends like that!

PRESENT BOB
 Who are you?

PRESENT OSO
 Don't you know anything about the
 man on the moon, the tiger in
 pajamas or a little cozy get-
 together over coffee and cake?

Present Bob doesn't answer.

PRESENT OSO (CONT'D)
 Interesting! I'd like to be in your
 head!

Present Oso gets serious.

PRESENT OSO (CONT'D)
 You thought you could trick and
 fool me, right? Make it appear as
 if you hadn't been in the bank? Or
 fake your escape? Just so you could
 trap me... or kill me afterwards,
 isn't that true?

PRESENT BOB
 What are you talking about?

PRESENT OSO
 Is it possible that you really
 don't know anything? They told me
 you were sick in your head, buddy!

PRESENT BOB

Do you know what happened to my wife? Is she alright? Is she still alive?

Present Oso laughs.

PRESENT OSO

These are interesting questions indeed! And I must admit that I resemble you in not knowing anything about it.

PRESENT BOB

Do you know where I can find her?

Present Oso smiles.

Then, with an unexpected velocity, he kicks Present Bob violently with his leg.

Present Bob falls backward.

Falling, he shoots, but doesn't hit Present Oso.

Present Bob, turning his head, sprawling back and angling his left arm, tries to break his fall.

He fails and hits his head again (right where he got shot, right where the metal plaque rests behind his forehead).

As he hits his head, a quite audible metallic sound is heard.

In addition to that the VERY ANNOYING TINNITUS LIKE SOUND begins fading in again, only this time extremely slowly.

He doesn't notice it immediately (but we certainly do).

Present Oso manages to escape out the window (remember that we're only on the first floor).

Present Bob jumps to the window, a task incredibly hard, all of a sudden.

He shoots two more times.

But Present Oso manages to disappear into the darkness.

Present Bob, still looking outside, is confused. He doesn't know what's happening to his sight again.

Something's wrong with his vision of the past that hinders his concentration in the present.

**The sleeping Past Bob makes a strange sudden movement.
Present Bob glances at him in bewilderment.**

It's only now that Present Bob notices the VERY ANNOYING TINNITUS LIKE SOUND getting louder.

He tries to concentrate.

PRESENT BOB (CONT'D)
Not again! Please no... not again!

Present Bob breaks down, the gun still in his hand. He's almost crying.

PRESENT BOB (CONT'D)
What can I do? What can I do?

Then he draws the curtain.

Turns around.

Watches Past Bob sleep peacefully. Or not that peacefully.

For even his sleeping is different now, because Past Bob's movements are much faster than those a normal sleeping person makes.

After watching his past self for a few seconds, Present Bob looks at the door.

NOTE: While the FAST MOTION OF THE PAST will be decreasing, until back to normal speed, the VERY ANNOYING TINNITUS LIKE SOUND will be increasing, until the "terrible end".

Present Bob anticipates what's about to come. And becomes terrified.

INT. MAHAM HOTEL ROOM - DAWN

The door opens and a police unit enters, followed by Agent Salas and the police chief.

They find themselves before an empty room and an empty bed.

AGENT SALAS
We are getting used to failure!

POLICE CHIEF
Know what? This man, this sufferer of amnesia, has more luck than any sane person I've ever met!

OFFICER 1 (O.S.)
 (calling)
 Come quick! I found something in
 the bathroom... something
 terrifying! Some kind of... wicked
 attack plan! You've got to see
 this!

INT. MAHAM HOTEL BATHROOM - DAWN

Both the police chief and Agent Salas enter the bathroom.

When seeing the drawing on the mirror, they stop frozen in
 their tracks. They stare wide eyed, with their mouths open.

**PRESENT: INT. SNACK BAR - MORNING & PAST: I/E. DIFFERENT
 PLACES - EVENING TILL NOON**

SUPER: MORNING & EVENING TILL NOON

VERY FAST MOTION (decelerating slowly):

Past Bob wakes up.

Takes a shower.

Puts his clothes on (in reverse).

Watches the news.

**With an accelerated voice says something to a PAST
 RECEPTIONIST (not Andrea) Present Bob isn't able to
 understand.**

**Past Bob and the past receptionist laugh (with accelerated
 voices).**

Past Bob has breakfast.

WITHOUT FAST MOTION:

Present Bob, dizzy and evidently having trouble to readjust
 to the "new kind of movie" he's watching, opens his eyes.

Stares at the French fries on his table. But doesn't eat.

PRESENT BOB
 Please, don't let my head explode!
 Don't let my head explode!

Present Bob almost despairs.

PRESENT BOB (CONT'D)
This will be the end! Oh, please,
no!

While Past Bob seems to be full of energy, Present Bob seems to have lost all of his. They couldn't resemble opposites better.

Present Bob closes his eyes again.

FAST MOTION (decelerating slowly):

Past Bob finishes breakfast.

Speaks some words into his cell phone (again with that accelerated voice).

Goes to a house.

Knocks on the door.

But nobody opens.

FAST MOTION (the deceleration gets a little bit faster):

Past Bob exits through a window of the house, in reverse. He's inside now.

Being very alert, he scans the whole place.

Still very alert, he enters through the window, in reverse.

His alertness disappears.

He goes to a restaurant.

Sits down at a table.

Puts the money beside the plate into his wallet.

Eats.

Orders.

Present Bob seems almost too concentrated, as he sits in a strange constricted position that attracts attention from the other snack bar GUESTS that are whispering.

Both Present and Past Bob are eating now, the former slower and the latter faster than normal.

Something is moving Present Bob's hair in a rhythmic pattern.

We look from Present Bob to a ventilator situated just behind him.

We approach the ventilator. Look at it for a while. As it moves to the right and to the left. To the right and to the left.

EXT. STREET NEAR PRESTIGE BANK - MORNING

Present Bob, hiding in some bushes outside, holding his aching head, observes a beautiful prestige bank.

The first BANK EMPLOYEES appear and enter.

One of them coincidentally looks just to where Present Bob is hiding.

Quickly goes inside.

Returns a second later with a BANK GUARD, pointing to the place in the bushes where he saw Present Bob.

But Present Bob isn't there anymore.

PRESENT: EXT. STREET - MORNING & PAST: EXT. STREET - FORENOON

SUPER: MORNING & FORENOON

Present and Past Bob pass by the same DRUNK. But on different streets.

Present Bob kneels in order to tie his shoelaces.

Past Bob laughs out loud (with an accelerated voice).

PAST BOB
(with an accelerated
voice)
No, you're just seeing double!

PAST DRUNK
(with an accelerated
voice)
You're two persons!

PRESENT BOB
No, we're just one!

PRESENT DRUNK
 Yes! You said that the other day!
 You don't have to tell me twice!

PRESENT BOB
 That wasn't me!

PRESENT DRUNK
 Yes, it definitely was!

Present Bob gets up.

PRESENT BOB
 Yeah! Maybe!

PRESENT DRUNK
 But I still see double!

Past Bob laughs (with an accelerated voice).

PAST BOB
(with an accelerated
voice)
No, I'm not!

PAST DRUNK
(with an accelerated
voice)
You're two persons!

PRESENT BOB
 (annoyed)
 No! We're just one! I'm just one!

PRESENT DRUNK
 I know that! I'm just saying I'm
 seeing double!

PRESENT BOB
 (annoyed)
 That's because you're drinking to
 many doubles!

PRESENT DRUNK
 You two make no sense!

The Present Drunk laughs.

Present Bob hurries away, annoyed.

PRESENT: EXT. STREET - MORNING & PAST: EXT. MEETING POINT - FORENOON

The DECELERATION OF FAST MOTION continues, approaching "normal speed", while the VERY ANNOYING TINNITUS LIKE SOUND gets louder and louder, getting Present Bob more and more nervous:

Past Bob enters the backyard of an abandoned house, in reverse.

Moves in circles in the backyard.

Sits down.

EXT. STREET - MORNING

Present Bob is leaning on a wall, with his eyes closed.

Opens his eyes.

PRESENT BOB

This must be the meeting point.
Well, at last there's something I
knew earlier than you: Oso isn't
coming to the meeting! But I'm sure
that we'll see him again! Don't
worry!

Looks thoughtful.

PRESENT BOB (CONT'D)

And thanks for slowing down! At
least the vision is coming back to
normal! Hope it won't kill me!

Laughs just like after a good joke. But his laughter becomes bitter.

PRESENT BOB (CONT'D)

I'll die! I'm sure I'll die!

He gets very frightened.

PRESENT BOB (CONT'D)

My head! My poor head! No, no, no,
no, no! I'll explode!

Gets even more frightened.

Covers his ears with both hands.

PRESENT BOB (CONT'D)
It's coming! It's coming!

PRESENT: EXT. STREET - MORNING & PAST: EXT. MEETING POINT - FORENOON

The DECELERATION OF FAST MOTION continues, approaching "normal speed", while the VERY ANNOYING TINNITUS LIKE SOUND gets louder and louder, frightening Present Bob more and more:

Past Bob moves in circles.

Present Bob jumps to his feet.

Holds his head with both hands.

Past Bob watches everything, carefully, gun in hand.

PRESENT BOB
No! No, no, no, no, no! Please,
please, please!

Past Bob leaves the backyard carefully, backwards.

INT. POLICE OFFICE - MORNING

Agent Salas is interrogating a CLEANING LADY.

AGENT SALAS
Anything else? Something he might
like? Any habits? Hobbies?

The cleaning lady smiles. Blushes.

CLEANING LADY
Well, he loves coffee.

She pauses.

CLEANING LADY (CONT'D)
He really loves it. You understand,
don't you?

AGENT SALAS
I don't know what you're getting
at, madam! I like coffee, too, if
that's what you're saying.

CLEANING LADY

There are rumors, agent! He likes coffee so much that he fell in love with a woman that serves coffee. I shouldn't tell you, because it's a secret. You know, Oso has his family in Italy... or Spain... or Brazil or something like that, I don't know exactly. They speak Spanish, you know? They say they get along fine. Don't tell him that I told you, agent! He would get upset with me!

AGENT SALAS

Then I won't tell him, so you don't have to worry a thing!

Agent Salas pauses. Thinks.

AGENT SALAS (CONT'D)

And this woman... where does she serve her coffee?

CUT TO:

The police chief hunkers over some photos that show details of the drawing on the mirror Present Bob made.

Then he looks at the wall where an augmented photo shows Present Bob's whole drawing.

There are other AGENTS looking at it. Studying it.

POLICE CHIEF

Maybe I don't get the whole picture, but I think I'm beginning to understand... coming from the quite obvious! For instance...

Agent Salas shakes the police chief.

POLICE CHIEF (CONT'D)

What's gotten into you, Salas?

AGENT SALAS

We're going to drink a cup of coffee!

POLICE CHIEF

Finally you're coming to your senses! That's the first sane thing I've heard coming out of your mouth so far!

**PRESENT: EXT. LONELY PARK & STREET - MORNING & PAST: EXT.
ANOTHER STREET - MORNING**

SUPER: MORNING

Present Bob fights against the urge to double over in pain.
Struggles to stand up straight.

His face shows the greater internal struggle.

**Past Bob is walking. As he slows down and pauses, the FAST
MOTION COMES TO AN END.**

At the same time the VERY ANNOYING TINNITUS LIKE SOUND
reaches a VOLUME so high and piercing that even Past Bob
seems to perceive it somehow (even if it's just an incorrect
impression).

You can't beat the horribleness of the VERY ANNOYING TINNITUS
LIKE SOUND and what it causes in Present Bob.

It excruciates him. Drives him completely mad.

He starts to scream aloud. Bends and throws himself to the
ground.

Stands up again. Only to fall all over again.

He moves in circles. Then curls up on the ground. Goes
through something that resembles an epileptic seizure.

All the while Past Bob is standing. Thinking. Indecisive.

Present Bob begins to froth at the mouth.

Another wave of pain brings him back to his feet.

Has him spinning in circles holding his head.

He even begins sweating blood on his forehead.

Then, just for a moment, the VERY ANNOYING TINNITUS LIKE
SOUND is gone.

Only to fade in again, going from zero to a hundred so fast
that we shrink in anticipation of what's coming next. But it
ends abruptly.

And Present Bob, weakened, lets himself drop.

Just lies with his eyes closed, whimpering.

Slowly his breathing starts to resemble its normal breathing pattern again. The whimpering dies away and his features relax.

He puts his right hand over his bloody and fevered forehead.

PRESENT BOB

I survived! I survived... for now... this time!

He pauses, exhausted.

PRESENT BOB (CONT'D)

What... was I doing?

He looks at his bloody hand.

Cleanses it in the grass.

Takes out a handkerchief and cleanses his face as well.

Past Bob starts to run backward, without warning.

Present Bob stands up, clumsy. Collapses. Falls to the ground again.

Looks worried, as if not understanding why he fell down.

Closes his eyes. And opens them.

Again closes them. Again opens them.

Looks up. And around.

Shadows his eyes with his right hand.

Present Bob grimaces and almost despairs when noticing that Past Bob is starting to move in SLOW MOTION.

For a moment Present Bob looks as if he'd just give up.

The SLOW MOTION of Past Bob is getting even slower.

Following an intuition Present Bob gets up and starts moving.

The SLOW MOTION of Past Bob draws nearer to normal speed.

Present Bob pauses, puzzled, yet slightly hopeful.

Instantly, Past Bob moves in slower SLOW MOTION.

Present Bob who notices that he can compensate the SLOW MOTION from the past by moving himself quicker, starts moving again.

And the SLOW MOTION of Past Bob draws nearer to normal speed again.

There's a battle of NORMAL and SLOW MOTION from the past going on that affects Present Bob who tries to get things back to normal as fast as possible.

At some point Present Bob notices that he's got to run in order to battle Past Bob's SLOW MOTION.

Present Bob keeps on running and the SLOW MOTION of the past speeds up to normal. He just keeps on running.

Notices, to his dismay, that Past Bob begins to move in FAST MOTION again.

In the same moment we hear the VERY ANNOYING TINNITUS LIKE SOUND fading in again.

But only for a moment, because when hearing it, Present Bob stops immediately. Which results in a SLOW MOTION of Past Bob again, but also the fading away of the VERY ANNOYING TINNITUS LIKE SOUND.

PRESENT BOB (CONT'D)

Please no more ringing in the ears!
Not again! Everything but the
ringing! Everything but the
ringing!

Present Bob starts moving quicker again.

PRESENT BOB (CONT'D)

I don't believe this! I need to
make up for lost time...

He laughs bitterly. Gets serious again. Gets fussed. Gets angry.

PRESENT BOB (CONT'D)

One way or the other I'm always
lagging behind time.

We see a very concentrated Present Bob that tries to keep up with Past Bob in such a way that both of them move at normal speed, the first forwards and the latter backwards.

OLDER WOMAN

Are you alright, son?

Present Bob notices that he can slow himself down bit by bit.

PRESENT BOB

Which one?

The OLDER WOMAN keeps on standing and watching. Gets smaller.

For quite a while we see Past and Present Bob move at the same pace, moving in different streets as if they'd run side by side (only facing opposite directions).

Present Bob slows down bit by bit. Does so until noticing that the past goes on normally.

Goes on moving at his own pace, but still cautious as if awaiting a bad surprise, suspicious, ready to move quicker again at any moment.

Eventually he stops. Hunkers down. And gasps.

PRESENT BOB (CONT'D)

After what I've seen... nothing can surprise me now!

EXT. NOBLE COFFEE HOUSE - MORNING

Present Bob, his face washed and without blood now, is observing the noble coffee house.

Present Oso arrives and walks in.

INT. NOBLE COFFEE HOUSE - MORNING

Present Bob enters the coffee house. But doesn't see anybody.

Keeps on searching until he finds Present Ana lying dead on the floor, in a pool of blood.

PRESENT OSO (O.S.)

Look what you made me do!

Present Bob whips around.

Present Oso knocks the gun out of his hand.

Present Bob, hurt, backs off into the room.

Present Oso targets him.

PRESENT OSO (CONT'D)

You didn't think you'd get to see me again so soon, right?

Pauses.

PRESENT OSO (CONT'D)
 Or maybe you did! But it was
 different in your head!

Pauses again.

Laughs.

PRESENT OSO (CONT'D)
 That's life, my friend. You tore
 apart my nice, little palindrome
 gang, even killed my killers, Arora
 and Renner, but that's okay...
 couldn't trust that bunch much
 anyway! In the end everybody lets
 you down! You're chaos! You've
 become something like the
 butterfly's wings's flutter that
 causes typhoons. You were the cause
 that it all fell apart.

PRESENT BOB
 (hurt)
 What did she do?

PRESENT OSO
 Who, Ana? I could lie and say that
 I didn't like her coffee anymore,
 but I'm no liar! I just decided to
 leave the country and that was my
 way to say good-bye, you know?
 Others would call it tying up loose
 ends. Now, speaking of loose
 ends...

Present Bob seems to watch Present Oso without seeing him,
 apathetic.

Present Oso decides to go on talking, choosing another
 approach in order to get to Present Bob and hurt him with
 words.

PRESENT OSO (CONT'D)
 You know, I can't stand it when
 people are inconsistent!

Points at Present Ana's lifeless body.

PRESENT OSO (CONT'D)
 I hear that you visited her twice
 in these last few days. Very
 strange! Particularly if you add
 two additional killings to the
 equation...

(MORE)

PRESENT OSO (CONT'D)
 considering, further, that it was
 me you were after! Of course she
 denied helping you, having sent you
 to me, etc., but how could I be
 sure? I didn't like the result of
 the possibility, so I decided to
 eliminate the unknown. And now I'm
 about to make another subtraction
 in order to reduce the arithmetic.

Pauses again.

PRESENT OSO (CONT'D)
 You've got to check the past in
 order to reach fulfillment at the
 end, because every detail could be
 your enemy! How do you do that? By
 looking retrospectively!

PRESENT BOB
 (without strength)
 Really?

PRESENT OSO
 Most people go from cause to
 effect, so they fail. You've got to
 go from effect back to its cause!
 That's how you see life as a whole!
 Remember that the whole is more
 than the sum to its parts! So, what
 is the cause of the effects that
 brought us to this point, Bobby?
 What's the object of our
 relationship and how does it end?
 It's crystal clear!

Present Bob is absentminded.

Maybe without even noticing it, he echoes a phrase EVAN
 TREBORN, played by ASHTON KUTCHER, says in "THE BUTTERFLY
 EFFECT":

PRESENT BOB
 You think you know me? I don't even
 know me!

PRESENT OSO
 (speaking some words in
 Spanish)
 You know, I figured I'd be better
 off to start somewhere new. Become
 Tigre or León!

SUBTITLES

Tiger or Lion!

PRESENT BOB

(saying a Spanish word)
Or Serpiente!

SUBTITLES

Serpent!

Present Oso smiles.

PRESENT OSO

(saying a Spanish word)
In the end you did me a favor...
and I will return you the favor,
because I know what's respectable!
And because you know what Oso, the
Bear, looks like, obviously!

Pauses.

PRESENT OSO (CONT'D)

You don't need a psychiatrist if
you're a psychiatrist yourself. You
can prescribe whatever is needed, a
cure, a drug, a bullet. And after
killing you I emerge a new man!

Present Bob closes his eyes.

PRESENT OSO (CONT'D)

Hey, I'm talking to you! Don't you
like my little monologue? Show a
little respect to the man the news
have called a shadow, a
mathematician, and a genius!

PAST: EXT. STREET NEAR PRESTIGE BANK - MORNING

Past Bob runs.

Stops.

Two PAST OFFICERS look at Past Bob.

Whip around.

A PAST DRIVER looks at Past Bob.

Starts shouting.

PAST DRIVER
You killed your friends!
(almost inaudible)
You killed your friends!

The officers handcuff the past driver.

Past Bob pauses.

Runs.

INT. NOBLE COFFEE HOUSE - MORNING

Present Bob shouts.

PRESENT BOB
No!

Present Oso shrinks for a moment.

Present Bob keeps on having his eyes closed. A tremendous weakness and shaking come over him.

PRESENT BOB (CONT'D)
(with a weak voice)
If you have to kill me, please do
it now!

PRESENT OSO
Do you have a fever? Are you
dreaming? You are not serious, are
you?

Present Bob opens his eyes.

PRESENT BOB
(shouting)
Do it now! I don't want to see what
I'm about to see! I couldn't live
with it anyway! I don't want to go
on killing!

Present Oso is unsettled.

PRESENT OSO
Don't you worry, you won't have the
opportunity!

Present Bob closes his eyes again.

PRESENT BOB
Thank you!

PRESENT OSO

I will kill you for sure, buddy,
I've dreamt of it since the day I
met you, but I don't like you
seeing it as a favor! It unnerves
me a little bit. It makes me a
little bit angry! Look at me when
I'm talking to you!

(in Spanish)

¡Muéstrame un poco de respeto,
hombre!

SUBTITLES

Show me some respect, man!

PRESENT OSO

Don't you want to die like a man at
least?

Present Oso pauses.

PRESENT OSO (CONT'D)

Hey! Look at me when I address you!
You are about to die! Die like a
man!

Present Bob opens his eyes.

PRESENT BOB

I heard you the first time!

**PRESENT: I/E. NOBLE COFFEE HOUSE - MORNING & PAST: I/E
PRESTIGE BANK - MORNING**

We see Agent Salas approaching, running, in order to prevent
Present Oso from killing Present Bob. But we see him doing so
in SLOW MOTION.

Past Bob enters the bank, in reverse.

The place is full of POLICE OFFICERS.

PRESENT OSO

Well, again it's come to this: You
or me! Again I'm glad it's you!

PAST BOB

You're to blame for this mess!

PRESENT BOB

What?

The police chief flashes a disapproving glance at Past Bob.

PRESENT OSO

I said...

PRESENT BOB

I heard what you said!

Present Oso is confused. Starts to worry in spite of himself.

PRESENT OSO

I'm killing you for the second time!

Points the gun at Present Bob.

PRESENT BOB

So you were the one that shot me?

PRESENT OSO

The very same!

PRESENT BOB

Stop talking then and do it right this time!

PRESENT OSO

(angry)

I may have also shot and killed that beautiful wife of yours!

PRESENT BOB

That changes everything!

Present Bob reaches for his gun, lying on the ground, just at the moment Present Oso is distracted by some noise of somebody approaching.

There are three shots at the same time:

Present Oso shoots at Present Bob.

The wound is mortal, but Present Bob doesn't die instantly.

Present Oso is being shot simultaneously by Agent Salas and Present Bob himself.

The guns of Present Bob and Present Oso fall to the ground at the same time.

Past Bob watches how PAST OTTO and PAST NEVEN are lying dead on the ground.

There are POLICE OFFICERS passing by and doing their work.

Past Bob advances backward.

Present Bob looks at Agent Salas who holds him and places his jacket under his head.

Present Bob happens to be in a position that allows him to see the entrance door of the coffee house directly.

Past Bob moves on, backwards, and encounters Agent Salas whose arm is up in the air.**The shoulder of Past Bob places itself under the hand of Agent Salas.****PAST AGENT SALAS**

Don't do it, Bob!

PRESENT BOB

I saw you in a dream! Do I know you?

AGENT SALAS

We are friends!

PRESENT BOB

Friends? Us?

PAST BOB

This is me, acting prudently. Oso isn't here! We've got to use the time we've left, before he discovers my real identity!

PAST AGENT SALAS

I know that it's a bloody mess. But you've got to use your head!

PRESENT BOB

I've killed a lot of people!

AGENT SALAS

Only bad guys... if it makes you feel any better...

PRESENT BOB

I don't understand!

AGENT SALAS

You were undercover!

PRESENT BOB

Me, an agent?

AGENT SALAS
 Yes... like me. Only you are a good
 one!

Agent Salas smiles. Even laughs a little bit.

PAST BOB
What a mess! It wasn't necessary to
kill them like that!

Shouting, he addresses the police chief.

Past Bob is angry.

AGENT SALAS
 You did a good job!

PRESENT BOB
 You really think so? It doesn't
 feel that way! Why didn't anybody
 tell me? I lost my memory! You knew
 that, didn't you?

Present Bob pauses.

PRESENT BOB (CONT'D)
 I thought I was one of them!

Past Bob is running backwards.

PAST BOB
(shouting)
No! Nooooo!

He turns toward Past Neven, lying dead on the floor.

PAST BOB (CONT'D)
(shouting)
Neven!

Past Neven jumps to his feet from the ground, like being
catapulted.

A little fountain of blood disappears in his body.

A bullet comes out of his body.

He's alive again.

Bullets are flying everywhere.

AGENT SALAS

Forgive me! I didn't know how to
tell you. It's so sad what happened
to your wife and daughter!

Present Bob seems to be watching a movie. But without
happiness. He's just watching.

Police officers disperse.

A police officer falls.

Past Neven shoots.

Past Bob crouches down on Past Otto's side.

Past Neven is bleeding from a gun shot wound.

A bullet roams Past Neven.

But he keeps on shooting.

PAST NEVEN

(shouting)

Otto!

Past Otto is dead.

But he jumps to his feet from the ground, like being
catapulted.

The blood disappears.

A bullet flies out of Past Otto's body.

Police officers shoot before Past Otto can.

Past Otto is about to shoot at the police officers.

The violent face of Past Otto reveals that he knows that his
hour has come.

Past Bob isn't shooting. He's screaming. His face looks
violent.

Past Otto aims at the police officers.

Present Bob is dying. There's sadness in his eyes.

PRESENT BOB

I had... I had a daughter?

Past Bob lifts his hands like wanting to stop the police
officers from shooting.

PRESENT BOB (CONT'D)
 Why weren't you there, watching
 over her... over them?

Like in a dream Present Bob watches what's going on in the past:

BANK CUSTOMERS stand up and jump up from their inflected and prostrate positions.

Police officers come from everywhere.

Rush through the entrance door.

Step through doors inside the bank.

Appear from places where they were hidden.

Past Agent Salas is amongst them.

Past Bob turns to look at Past Neven.

Follows him with his eyes.

Past Neven looks amazed.

Bank customers are covering.

Past Otto shoots at the ceiling.

Past Bob, Past Otto, and Past Neven enter with their guns pointing high.

Suddenly Present Bob's face relaxes. He starts to smile.

PAST: I/E PRESTIGE BANK - MORNING & FLASHBACK: INT. BOB'S HOME - SUNNY DAY

SUPER: DAY

SOMETHING INTERESTING OCCURS:

Present Bob's rewinding (Past Bob, Past Otto, and Past Neven entering with their guns pointing high, approaching the bank, leaving the Past Driver, etc.), fades away, transforms into a FLASHBACK (a FLASHBACK reaching further back than any Present Bob's been having since his accident)... But it's not only a FLASHBACK, but a real memory, that fades in.

As Past Bob vanishes, this memory gets clearer and clearer until filling it all.

Because memories aren't seen in reverse but forwards, this constitutes a little "war" between the "REWINDING" and the "FLASHBACK" that finally is being won by the normal vision of seeing the past:

Bob enters his beautiful house (where Oso tried to kill him).

We see and follow Bob's silent feet move.

We look at his happy face, filled with hope and love.

Bob sees his wife and daughter who, when seeing him, jump up from their seats, where they sat playing a game.

They come running into his arms. They hug each other.

Bob, in a normal FLASHBACK now, kisses his wife.

BOB'S WIFE IN FLASHBACK

I love you!

BOB'S DAUGHTER IN FLASHBACK

I love you!

BOB IN FLASHBACK

I love you! I love you!

Bob grabs his daughter.

Spins her round.

His daughter laughs.

I/E. PRESENT: NOBLE COFFEE HOUSE - MORNING & FLASHBACK: BOB'S HOME - SUNNY DAY

We look at Bob with his eyes closed, happy.

AGENT SALAS

That's it, buddy, sleep with the good memories! That's it!

Bob, whose position allows him to see the door of the coffee house, watches the police chief open it.

Outside are PEOPLE passing by and CHILDREN playing.

We approach the happy face of Bob who's dreaming with his eyes open.

We see what happens on the street: people passing by and children playing.

We approach the eyes of Bob in which the things occurring on the street are reflected: people passing by and children playing.

We see the happy face of Bob's daughter being spun around by Bob.

The happy face of Bob's wife

The happy face of Bob.

BOB'S DAUGHTER IN FLASHBACK

I love you, daddy!

BOB IN FLASHBACK

I love you, too!

Our approach stops with a detail in the eyes of Bob in which the playing children are reflected.

The image reflecting in his eyes freezes.

His eyes freeze.

He's dead.

Agent Salas's hand appears and closes Bob's eyes gently.

FADE TO BLACK:

FADE IN:

BIG CLOCK

The second hand approaches normally starting from five seconds to 12.

When indicating one second to 12, the second hand (and the whole image) freezes.

With every step the second hand ticks, its characteristic sound is heard.

ROLL CREDITS

While the first END TITLES just appear and disappear, they can do it next to the frozen clock.

But the clock disappears when the END TITLES actually begin to run off both ways: left hand the END TITLES go top down and right hand the same END TITLES go bottom up.

Both the CREDITS and the MUSIC come to an end.

Instead of the music or after the music you also could hear just the simple sounds of the second hand.

And/or a beautiful tinkling and tintinnabulation.

At the end the clock hour could be indicated by the clocks and watches that, for a while, could emit quite a few beautiful additional sounds (like in the scene with the watchmaker).