

WHERE IN MY DREAMS?

Written by

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FADE IN

EXT. CADIZ, IBERIAN PENINSULA VILLAGE MARKET - DAY

From a hill above a small MEDITERRANEAN village we hear the hustle and bustle of trade being made among the different merchants at a market. As we fade towards the center of the market that is located down by the water, we see the glittering from the afternoon sun behind us on the calm waters. We see a small village as we slowly focus in on a fisherman selling his newly caught fish. As the camera swoops across the market we focus in on a different looking man of about 25, standing out among the others, negotiating his trade with some of the interested locals.

It is THORMOD, a tall ravishing ICELANDIC VIKING standing in the bright sun, displayed in all his mighty power, no shirt, with a tanned chest covered with blond hair across the muscular torso, smiling and gesturing with the locals as they are haggling with their goods to get their trade for his furs and metals that is displayed on the table behind him.

CUT TO:

EXT. CADIZ, VILLAGE ALLEY - DAY

We see ESTHER ZARCHAN, a young girl of about 18 years of age walk hurriedly down an alley in the small deserted village. We can hear the noise from the market as she turns first one corner, then another. She is covered with a orange shawl and is wearing the traditional long dress that the young unmarried girls of the Jewish faith would wear. She walks fast, obviously on a mission. She looks left and right, fire in her eyes. She is a rebellious girl, that is pushing the limits set for her, and always challenge what she is not supposed to do. She skips in her excitement of getting away with it.

CUT TO:

ESTHER POV

As Esther turns the corner towards the market, she stops and back off a little, before she takes the whole scene in. The familiar merchants of pottery and precious metals are there, in addition to several fishermen trying to peddle off the morning catch.

There are women with large baskets lined up, looking at the fish on the tables in front of the drawn up fisher boats, laying half on their side. Esther's focus is at the middle of the lot where she can see the Viking.

She stops, covers her face, but there is a smile in her eyes, and she is not ashamed. Through the veil we see her curious and active eyes and she focus back down to the market.

ESTHER

Ahhh

(She gasps before catching herself,
but can't stop looking at the man)

THORMOD'S POV:

The long haired Viking looks up and see the young girl standing on the corner of a small house. With the sun in his face he puts his hand up over a pair of piercing blue eyes, but he can't make out her face as the strong mid-day sun is shining behind her. He sees the girl backing up before disappearing in to the alley. He stares a beat, shake his head, smiles, before shifting his focus to an old man in front of him holding a large piece of pottery apparently wanting to trade. He is pointing at a piece of fur. Thormod looks up towards the house and the corner, but the alley is empty.

EXT. THE MARKET - DAY

THORMOD

(In old Norse to the older man in
front of him)

What do you mean, two of these nice
pieces of fur for one of your old
worn out flower pots? Lets get real
here.

HEBREW MERCHANT

(Obviously understanding Thormod,
but replying in Hebrew)

OK, I will take the two pieces of
fur, and I offer you the one
beautiful handmade pottery and a
piece of this precious silver arm
band.

THORMOD

(Smiling to the older
local, a short beat,
before talking, now in
Hebrew)

Yes, yes , we have trade old man
(MORE)

THORMOD (CONT'D)
 (He looks up towards the
 corner again)
 Where did she go?

CUT TO:

EXT. ZARCHAN HOUSE ENTRANCE - DAY

Esther runs towards the wooden door and opens it before entering the low entrance.

INT. ZARCHAN HOUSE - DAY

She slowly steps in to the small room, then stop.

ESTHER
 Mother!
 (a short beat)
 Are you here?
 (another short beat)
 Father?
 (not a sound and she sighs
 relieved)

She takes a couple of steps forward , bumps in to a large wooden table, looks over it a quick beat, and continues in a few quick strides towards the small fire place in the corner of the room, kneels down in front of it and puts a couple of small logs in to the fire. She backs off as the fire flares up instantly, before leaning over and rubbing her hands..

DISSOLVE TO:

EXT. CADIZ VILLAGE ALLEY - AFTERNOON

As the sun is slowly going down on the horizon, we see Esther hurry down the alley.

ESTHERS POV

Almost stumbling on a chicken she swerves around the bird that flies up a foot or two, cackling with wings flapping and feathers flying, but she continues. She is on a mission.

EXT. CADIZ VILLAGE ALLEY - AFTERNOON

As she turns the market corner, she quickly covers her face with her veil, slows down and comes to a stop. She look up and sees him.

He is still negotiating his trades, now with an ARABIC man dressed in a white THAWB, Thormod is now holding a pair of WALRUS TUSKS in his hands, talking and gesturing with the man in front of him.

He raises his head almost intuitively, looks straight at her and smile.

ESTHERS POV

She slowly walk towards him, and we can see his sweat on this chest as she closes in on him. The sun is behind him, low out on the water and the light is glittering thorough his blond hair. She stops a few feet in front of him, looks straight at him, and we see that he smiles and stares straight at her.

THORMOD
(in Arabic, but with a
singing northern dialect)
You can have them for the two
pieces of silver you offered
(Never letting his eyes
off Esther)

He gives the man the ivory with one hand, hold out his other hand and receives the coins with the other.

THORMOD (CONT'D)
(In old Norse now)
Nice doing a trade with you

He quickly puts the coins in a leather pouch he carries around his waist, looks away for a quick beat and sees the man walk away, return his attention to the girl in front of him and takes a long step towards her.

She sways a bit backwards, from the sheer power of his presence, we see his face closer to hers and suddenly he puts a hand gently behind her neck and kiss her quickly, through the veil covering her face.

THORMODS POV

He sees her face move backwards, her eyes above the veil are wide open, then pierce back at him, and quickly she push the veil aside and kisses him back, then quickly turns around and march towards the corner of the market.

He stares at her, turns his head towards the water where HEIMIR, another smaller Norseman is packing up some items underneath a small boat laying upside down.

THORMOD (CONT'D)
(In Old Norse, waiving)
Heimir, can you take care of all
this and pack it up under the boat
together with your stuff? I have to
run.

Heimir gestures back to him with his approval and comes walking towards him.

He returns his focus towards the market corner and he sees her stop, turn her head, look at him a quick beat, then walks around the corner.

EXT. CADIZ VILLAGE ALLEY - AFTERNOON

He hurries around the corner and up a narrow alley, and we see her from behind, walking slowly, occasionally looking back over her shoulder towards him. As she sees him she picks up her speed, just to slow down again.

With the lights from the low sun still shining on the top of one of the buildings on the left, we see him walk quickly, closing in on her. As he is just a couple of steps behind her she comes to a stop and turn around, now her face covered by the veil yet again.

OVER HIS SHOULDER we see her standing still, eyes closed through the opening of the cloth covering her face as he moves his face towards hers. Her eyes open up and he kiss her gently. She stands up on her toes and push her body towards his, and he puts his arms around her shoulders and the kiss becomes passionate.

He moves her up against the wall, and she puts her left leg around his waist and push her hips up towards his.

ESTHER
Ahhh
(Almost a whisper in to
his ears)

Suddenly she puts her leg down, slides down from his grip, and moves away from him.

The sun has disappeared from the roof top, and it's getting darker in the alley where she walks away from him, teasingly looking over her shoulder. He follows her quickly, but she is picking up her speed.

She hurries around a corner of the alley, and she makes sure to stay just a few steps away from him.

EXT. ZARCHAN HOUSE - EVENING

As she reaches the door, he is just behind her, and as she turns around he puts one hand on the door. She puts her index finger on his mouth, to signal for him to be quiet, and opens the door.

INT. ZARCHAN HOUSE - EVENING

Inside the small room, we see her back from across a large table putting her hands around his neck, pulling him towards her.

She hops backwards up on the table. In one swoop she pulls her dress off over her head, and her young naked body is revealed, long black curly hair falling down her back.

He stands still for a beat, she moves quickly and rips his leather waist strap and the strap and a large knife falls down with a loud thump.

CUT TO:

THE CAMERA IS BEHIND THORMOD, and we see him pulling his rough cloth off while she slides backwards on to the table, spreads her legs and pulls him towards her in one quick motion.

We hear her gasp as she wraps her legs around his hips and he enters her.

They instantly begin to move their bodies in unison. His face is buried in her black hair. She BITES his ear, a stream of blood appears and as he pulls his head back, we

CUT TO:

THORMOD'S face and we see him grin and his mouth turns in to a big smile.

The CAMERA IS BEHIND HIM again and quickly she wrestle him around, taking charge now, and wriggle her body on top of his. She pins his arms down, and slowly start moving her hips.

Thormod lays still and she is the only one moving. Slowly, then, faster, faster, she arches her body, a flicker of light from the moon outside hits her body and we see her muscles tighten up. He pulls her hair back, holds her hair up still, just moving her hips.

In SLOW MOTION we see her body reaching climax, as she swirls her head a couple of times around, with her hairshe slaps her hand across his face, then hits him with her fist he grabs her with both hands, pull her close and their bodies jerk and they both throw themselves towards each other.

INT. HOLLYWOOD HILLS HOUSE - MORNING

The camera moves slowly through STEFFEN THORSEN, the latest up and coming NORWEGIAN actor's mid century furnished living room. The TV is on, showing the ESPN NEWS ANCHOR excitedly talking about last night's CKIPPERS - WARRIORS playoff game. An empty bottle of RED WINE, with a half full single glass next to the bottle on the white marble kitchen island.

INT. STEFFENS BEDROOM - MORNING

Steffen is lying face down in his huge bed, head under the pillow. Suddenly he wakes up with a huge gasp, looks up from under the pillow, sweating and obviously confused and worried. He looks around as to see where he is.

STEFFEN
(to himself)
What the hell
(in Norwegian)
Det var da som bare faen, hva i
helvete var det som skjedde der a?

He slides down off the bed, naked, walk in to the living room, take a remote and shut the TV off while looking around as to get an idea of what has happened, look at the kitchen island, stop a beat before walking over to an entertainment center and push a button on an old record player, and the vinyl starts playing.

INT. STEFFENS BATHROOM - MORNING

We hear the music as he walks in towards the running steaming hot shower...drops his briefs before stepping in to the water.

STEFFEN
(singing)
Taaaaake on meeeee, Take me on....

INT. STEFFENS LIVING ROOM - MORNING

With a towel wrapped around his hips, he picks up his cell phone dials a number and steps through the sliding glass door on to the large deck, with a fantastic view overlooking LA, with the downtown skyline in the distance.

STEFFEN

Hey sir, how are you doing, como si
cama lei?

EXT. HOLLYWOOD HILLS STREET - MORNING

JAY BRANSON, Steffens AGENT, "PERSONAL ASISTANT " and friend, a short, stocky mid thirties man is power walking MARLON , his not very interested mutt.

JAY

(Speaking in to his
headset)

Hey Steffen, what are you doing up
already? I thought you went out
last night.

STEFFEN

No, I cut it early, Monday night is
not my night. Hey, I just woke up
from the most amazing dream. Almost
surreal, I tell you.

JAY

(Stopped and getting out a
plastic bag)

Hey, you did go out, didn't you?
You hook up with that crazy goth
babe again? I told you to stay away
from her man.

STEFFEN

No Jay, listen, I didn't even drink
last night. I just woke up and, I
tell you, I had this dream, this
woman, the most amazing woman, it
was back in the days, way back, and
she just did it for me man. I woke
up, just like she was right there,
right there on top of me, and
whoosh, she was gone.

JAY

(Walking again, with a
bag of poop in his hand)
(MORE)

JAY (CONT'D)

Hey listen, I am happy for you
Steffen...too bad she's not here to
get you off before you get on the
set. When are you heading out
there?

STEFFEN VO

You don't get it do you? I'm
telling you, its the most surreal
dream I have ever had, It was real
Jay, real...

(Realizing the agent is
not getting it)

I'm not heading out until this
afternoon. I gotta get a haircut
first.

JAY

See you later then, and listen, get
yourself together OK? You're doing
great now and we don't to fuck this
up OK?

STEFFEN

Yeah yeah mamma, I'll catch you
later. Give Marlon a good scratch
before he blows you..ok?

He stands there for a beat, phone on hand, looking down
towards the downtown skyline and takes it all in for a long
beat.

CUT TO:

EXT. HOLLYWOOD BLVD - DAY

We see Steffen's GUN METAL colored JAGUAR E-TYPE turn right
and hear the roar of the old eight as he accelerate between
the palm trees, changing lanes as the car quickly approaches
the other cars.

INT. STEFFENS E-TYPE - DAY

STEFFEN

(Leaning forward as he
speaks on his phone)

Hey , LIV, You ladies are ready for
me right? Is VANESSA there with
you? I need to talk with her.

INT. VANESSA'S PRIVATE SALON UPSTAIRS - DAY

We see LIV, a 28 year old assistant stylist in an ultra upscale BEVERLY HILLS hair salon. She's pouring a cafe' latte for the client in the chair as she holds the phone with her cheek

LIV

Hi Steffen, Where have you been? I haven't seen you in forever, yeah, she is with BILLY now, but we have you covered.

INT. STEFFENS E-TYPE - DAY

STEFFEN

Liv, You gotta put her on the phone. Two seconds, OK? I'm sure the old fire cracker can wait.

INT. VANESSA'S PRIVATE SALON UPSTAIRS - DAY

VANESSA, the 50 year old stylist and Steffens friend and confidant is the master of hair and in charge of the room. NORTH-EASTERNER, with the accent to go with her flamboyant manners, nods to BILLY, an 70 plus billionaire getting his hair cut in one of her two barber chairs, and picks up the phone.

VANESSA

Hi darling, you Viking stallion, I have Billy in the chair, so you gotta be quick...You know him right?

(She sways her head so her long hair gets in to place behind her large body)

You on your way?

STEFFEN (O.S.)

Hey, you must hear this; I had this dream, it was real, Vanessa, I met this girl, but it was not now it was way back , like Viking times, and I woke up, and you know, it felt like
(a beat)
real. I'm telling you, the weirdest and most surreal dream I have ever had.

VANESSA
Slow down cowboy, What do you mean?

STEFFEN (O.S.)
(Slowing down)
I'm telling you. It was real, the
dream was real. I know you believe
in dreams...

VANESSA
(attending to Billy again)
Listen darling, you'll be here in a
few minutes, Why don you tell me
all about it. Love you honey.

INT. STEFFENS E-TYPE

He puts his phone in the passenger seat, downshifts, and
speeds up again.

EXT. CANNON RD, BEVERLY HILLS - DAY

The Jag turns down CANNON RD, swirls around a tourist that is
crossing the street on the red light, and speeds down the
street, turns in to a parking lot and comes to a stop.

Steffen steps quickly out, and throws the keys to the
attendant that steps out of the small shed.

STEFFEN
Take care of her, OK?

ATTENDANT
Always do Mr. Thorsen, Always
do....like it was my own baby girl
I take care of her Mr. Thorsen.

He walks half way across the street, stops and lets an older
woman in an old Jaguar XJ pass slowly up the road before
skipping up and in to the salon on the corner.

INT. MARILYN'S SALON - DAY

He steps inside the busy salon, several of the hairdressers
pretend to not look at him, and the patrons in the chairs all
look up at him as he enters the salon. LINDSAY, a 20ish and
very good looking girl looks up at him and smile.

STEFFEN
Hi Lindsay, I'm going up ok?

She is smiling , surprise in her eyes and impressed of herself.

LINDSAY

She's upstairs. Go on up

EXT. VANESSA'S PRIVATE SALON UPSTAIRS - DAY

Steffen runs up the stairs two stairs at the time, and sees that Billy in the chair, Vanessa trimming the mans sideburns. BILLY is in the middle of a story, but stops and looks at him.

BILLY

Man from the land of the midnight sun, I heard you had a dream, what was it? A girl, I thought I heard Vanessa say, I am telling you She knows how to cut hair doesn't she, Vanessa? What are you doing these days, What are you shooting?

STEFFEN

Hi old man, How are you doing these days? What's the deal? Every time I get a cut, you sit in this same chair. Cant afford to get your own place old man?

BILLY

(Grinning)

Hey, same old same old, Just love the attention my girlfriend here give me.

Liv is indicating to Steffen that he needs to come over to get his hair washed.

STEFFEN

(Head backwards in the sink)

Funny thing is I just washed my hair an hour ago

LIV

I know, but I'll rub your scalp and you'll know it is worth it;
(looking down at him)
You know how it feels

STEFFEN

(Closed eyes now)

Give it to me Liv, Give it to me

In VANESSA'S CHAIR. THROUGH THE MIRROR we see Steffen with the barber cover and Vanessa behind him talking non stop.

VANESSA

(O.S.)

So, this was in the Viking ages you say? Was it you for sure? Did you see yourself? Tell me about the girl, anyone you know? Was it someone that you have met, or someone you have never met?

STEFFEN

Listen, I'm telling you, it was so real, She really rocked me, I can't even tell you what we did in this dream, and of course then I woke up.

(pausing a beat)

I'm telling you this was as close to a wet dream as you can get. And crazy thing is , I know that this girl exists, if that makes and sense to you.

VANESSA

(Through the mirror)

You gotta go see if you can get this dream going again Steffen

(Cutting his

hair...frantically EDWARD

SCISSOR HANDS like)

If you like to, I am sure there is a way to get this dream back

LIV

(Appearing in the mirror,
glass in hand)

Steffen, Here is your Dr. Pepper...

STEFFEN

(turning and taking the
soda)

Thanks princess

(To Vanessa)

What do you mean...Get it back?

VANESSA

(Cutting his hair,
methodically while
swaying her long hair
around to get it just in
place)

(MORE)

VANESSA (CONT'D)

Well, I heard that this girl up in
SILVER LAKE has helped in getting
going on the same dream for some
people I know. Apparently its
called

EXT. SUNSET BLVD - DAY

The old Jag speeds away from the red light, turns in between
an old Beetle and a Porche before disappearing from our sight
with a loud roar.

EXT. THE 101 - DAY

THROUGH THE WINDSHIELD of his Jag, we see him working his way
through the traffic up the 101.

The car comes speeding over the hill and we with the high
noon sun shining on the car, and the skyline of downtown in
the background he almost jumps as it comes over the top of
the hill before gaining speed and disappearing behind the
camera.

From behind we see The Jag make a miracle maneuver crossing
three lanes before turning off the exit.

INT. WARNER BROTHERS SET - DAY

We see Steffen at the far end near the entry of a ROMAN
OFFICERS QUARTER, dressed in a tunic in the part as JUDAH BEN-
HUR, with his back to the camera. A door opens and JACK
HARDING, the astonishing handsome BRITISH character actor, in
the part as the ROMAN TRIBUNE - MESSALA

JACK-OS

Judah!!

STEFFEN

(Turns)

Messala!

We see they come together and embrace.

JACK

I said I would come back.

STEFFEN

And I never thought you would....
I'm glad. I am so glad.

JACK
Look at you!

STEFFEN
And you!!!

The dialogue continues and we are in the scene where Judah picks a spear down from the wall and tosses it Messala.

JACK
Where the beams cross.

CUT TO:

EXT. FRANKLIN VILLAGE - EVENING

Steffen is sitting outside at a table at his favorite watering hole; LA PUBELLE RESTAURANT sipping a glass of wine with a half empty bottle of white wine next to his glass. He's taking the busy sidewalk in. JILL, a 25 year old attractive waitress stands right to his side.

STEFFEN
Hey Jill...
(Smiling)
I tell you, the comedians in there must be good. It's a fucking line every damn night. What's the deal anyway?
(Referring to the line on the sidewalk outside the)

JILL
(Straightening her hair and smiling)
It's five bucks, and improv every night. My friend JULIE, you've met her, she goes there all the time, but I have worked her for two years here now, and I still haven't been in. I just can't stand waiting in line, and its kind annoying with everyone always on top of our customers.

The camera moves over to the line of young patient groups on the busy sidewalk, then moves across the street and on to the huge yellow sign on top of the historic building CHURCH OF SCIENTOLOGY, then to the brick gate with the smaller sign CHURCH OF SCIENTOLOGY, CELEBRITY CENTER.

STEFFEN

(To himself)

Nahhh. No way mister Thorsen, No
way

From STEFFENS POV we see an early 30 something beautiful
brunette walk in past him in to the restaurant. He leans over
his table, taking her in, almost as he recognizes her. The
camera follows her as she walk confidently over to the bar
and gets the bartenders attention. The bartender leans over
and kiss her on the CHEEK, smiling before mixing her a drink.

STEFFEN (CONT'D)

(To Jill, that is
attending to another
table)

When you have a minute, do you know
the girl that just walked in?

INT. STEFFENS LIVING ROOM - NIGHT

Steffen is standing with shoes on, pants, socks underwear
around his ankles, thrusting up against the brunette from the
bar. She is sitting on the edge of the white kitchen island,
completely naked, legs wrapped around him and hair covering
his head with her holding his face as he is thrusting up and
against her.

Suddenly he push her back and slides on top of her, and she
warps her legs around him, leaning backwards on top of the
table. The camera moves away and we see the LA skyline with
pulsating lights.

BRUNETTE

(with no conviction in her
voice)

Yes Steffen...Yes...Yes...Yes

He jerks a couple of times, slows down, stops and comes to a
stop and press down on her. He lays on top of her a couple of
beats, as she slides to the side and moves away and down
from the kitchen island. He stays face down on the white
surface, as she looks at him a beat, bend over and pulls her
thongs up around her legs, picks her dress up and slides it
over her head while wiggling her body to get it all right,
all in one motion.

BRUNETTE (CONT'D)

I love what we just did Steffen,
but you're not making love to me...
(he's still face down on
the island)
(MORE)

BRUNETTE (CONT'D)

I didn't ask you to take me
 here...you're the one that
 insisted,
 (a beat...she looks him
 over)
 Don't take me wrong, I loved it,
 but I just don't think its me you
 want...

She picks up her panties, manages to put her red high heeled shoes on without bending over, picks up her LV purse and heads out the door

The camera moves to Steffen still naked, face down, on the island, and we hear music in the background...."Sweet Dreams are made of these, Everyone is looking for something....."

Camera moves to the girl as she closes the door behind her, moves to the empty kitchen island and over to the open doors to the deck. The lights from downtown is lighting up the dark night. A laser beam from Hollywood Blvd moving in circles...I've travelled the world and the seven seas, everyone's looking for someone...

EXT. LAX INTERNATIONAL TERMINAL - DAY

A stretch limousine is approaching the traffic, it comes to a stop behind several cars that are subject to next to a Police check point.

STEFFEN OS

Jay, I am telling you, I'm obsessed
 with this girl

JAY OS

How can you be obsessed with her? I
 thought you said she left right
 after you had fallen asleep in the
 kitchen

STEFFEN OS

The girl in my dream, not the girl
 from La Poubelle. She was obviously
 not the girl from the dream...now
 when I saw her last night I thought
 she was it.

INT LIMOUSINE - DAY

The two men are across from each other, Steffen half way laying down on the long couch. Jay is sitting leaning forward.

JAY

How can you think someone is
someone in a dream? Its a dream...
(laughing and shaking his
head)

The driver slides the window down and gets the OK from the
officer peaking in.

STEFFEN

I know, How do you think I'm
feeling about this whole thing? Its
driving me nuts.
(to himself)
I gotta see this dream girl when I
get back.

JAY

The Dream chick will find her dream
guy...

EXT. LAX INTERNATIONAL TERMINAL - DAY

The car comes to a stop, the two men steps out of the car as
the driver gets two suitcases out of the trunk. As they wait,
several travelers look in their direction and a young girl
comes over to them. Steffen signs an autograph, pulls off his
sunglasses, holds his arm around her as the mother takes a
quick picture, and they walk through the sliding doors.

INT. LAX TICKET COUNTER DAY

Leaning over the counter, Jay is handing the passports to
female ticket agent that is looking at Steffen every other
second as she is trying to pay attention to what the man in
front of her is saying. Her name badge reads NOOR.

JAY

(obviously irritated)
All I'm asking is that we get seats
next to each other.

TICKET AGENT

I understand sir, Let me see what I
can do. Its A full flight, but I'm
sure we can make this happen

JAY

(turning to Steffen that
is looking at his phone)
Hey, give me your green card, she's
gonna need it.

STEFFEN
(looking up, fishing the
card from his wallet)
Hah?, OK , here you go.

He looks up, smiles at her, and puts the phone in his shit
pocket, and steps over to the counter

STEFFEN (CONT'D)
(looking at her name tag)
So NOOR, How did you get such a
mysterious name?

NOOR
(sliding the card in to a
sleeve, and handing it to
Steffen)
Mr. Thorsen; here is your card. So
what takes you two gentlemen to Tel
Aviv?
(Ignoring Steffens smile,
and purposely paying
attention to Jay
Business or Pleasure?

Steffen has already lost interest, and is back tweeting on
his phone while Jay is getting the documents. He smiles.

STEFFEN
Hey Jay-bo, Listen to BILL MURRAY'S
quote, He's just killing me
(Reading from his phone)
A decaf coffee is just like a
hooker that just wants to snuggle

They laugh, Steffen turns around, catches Noor's eyes for a
beat, then they walk towards the TSA pre check line

INT AIRPLANE - NIGHT

Jay is on his side, open mouth, night mask on and a blanket
tightly wrapped around him, in the first class cabin. Off to
the side, Steffen has a drink in his hand, a dimmed light is
on and he is in deep conversation, flirting with the gorgeous
flight attendant, touching her arm and she is obviously
enthralled with him, giggling and laughing.

CUT TO:

EXT. JUDEAN DESERT - DAY - LONG SHOT FROM ABOVE

A cavalcade of ROMAN SOLDIERS and their prisoners, with a DECURIAN riding in front. We see the crews WHITE TRAILERS off to the side, several bystanders watching the filming and CAMERA MAN on a chair on a track moving backwards as the cavalcade is moving slowly forward him.

CUT TO:

CLOSE UP

The Decurion trots past the camera and disappears as the Romans march past the camera and we close up on Steffen as Judah. He falls over and his face hits the dirt. The camera freezes on him as he frowns and spit dirt out of his mouth.

DIRECTOR

Cut!! That was fabulous folks, lets take five.

EXT. A VILLAGE WELL - AFTERNOON

The location used is set on tip of a tiny village, with orchards lined up beneath them, olive trees around the well where Steffen and a very handsome man playing Jesus are acting out the next scene.

Filmed from above, the camera focus on the back of a dark haired woman standing among several bystanders and extras watching the scene, and moves by the woman and we focus on the two actors playing out the scene.

The Decurion is on a horse and we see him gesturing as Judah falls over in exhaustion. We see the handsome man handing a Gourd to him, he looks up, takes it and drinks in big gulps, water running down the side of his mouth. The Decurion on the horse watches the scene and pulls the horse backwards.

We close in on Judah that looks first up over at the Decurion, then to the man in standing above him. He smile and pull backwards, the piercing sun above him.

EXT. TEL AVIV LOCAL BAR - EVENING

Steffen and Jay and two other Westerners, at a CAFE' sipping a drink and engaged in a conversation. The place is busy with a trendy clientele, and a couple of young boys trying to get their attention, offering cigarettes, and a pamphlet pulled from their back pockets.

STEFFEN

(To the young boy)
I'll have a pack of Marlboro son,
(handing over a couple of
bills)

YOUNG BOY

(Handing him the pack and
a pamphlet)
You like pretty women?

EXT. TEL AVIV PLAZA - NIGHT

We see the back of a young woman standing watching the cafe, then cut to her POV. The party at the cafe is chatting and conversing with the two young boys. She moves closer crosses the plaza, barely avoiding a scooter that is charging just in front of her. She stalls, then moves closer towards the cafe. We see Steffen look over his shoulder and in to the camera... and smiles.

She stops in front of him , he stands up and away from the others, They don't pay any attention to him, as they are in a deep conversation.

WOMAN

(With her back to the
camera)
Do you remember me?

STEFFEN

Have we met before?

WOMAN O.S.

I saw you when you were filming the
movie earlier today, I think we
have met before that though. Have
we met somewhere that you remember?

He looks down at her a long beat, both in silence. Suddenly he moves towards her and kiss her quickly. He pulls back with a surprised look on his face, as the camera switch to her, she has turned around and she walks quickly across the plaza.

He stands there in surprise as she walks away.

STEFFEN

(To JAY)
Hey Jay, I'll be right back, just
take care of the bill OK?

EXT. TEL AVIV PLAZA - EVENING

He hurries across the busy plaza, a car horn honks, with her turning the corner on the other side.

Turning the corner, with several cars parked on the curb, he sees her up the dark empty alley. She look over her shoulder and slow down a bit.

He is almost running now and close in on her.

From her POV, she stop, turn around and look at him as he stop and smile. She look at him a short beat, and pull his face down and kiss him.

He push her against the wall, her face covered by his big body, we see her wrap a leg around him, hear a gasp. They kiss a long beat before she suddenly slides down and away from him.

She skips up the alley and he follow her

INT. TEL AVIV APARTMENT - NIGHT

Steffen is laying on his back on a huge table, with her straddled on top of him. She move her hips slowly, bent over with her long curly hair covering his face. We hear her moan as she begins to move faster. She pins his arms down as he is pushing his hips up and towards her moving hips.

CUT TO:

INT. TEL AVIV APARTMENT - LATER

She lays on top of him with her face on the side of his, still in the same position. He moves up and lifts her, still legs around him and carries her through the open bedroom door.

INT. TEL AVIV APARTMENT - MORNING

Steffen slides off the bed and walk to the bathroom, stop in the door opening and looks at the bed where we see her face down with her body half covered by the sheets. The morning sun is coming through the wooden blinds in the French doors, and hits her uncovered leg. We hear the busy morning traffic from the street outside, and he turns slide backwards out the door and stops.

Standing in the door opening, dressed in shorts and a T-shirt, he stands still looking at her, taking the beauty of her in for a long beat. He slips his feet in to a pair of loafers, steps backwards out of the door, carefully closing it behind him.

The camera moves slowly in on the woman in the bed that is sound asleep.

CUT TO:

EXT. CADIZ COUNTRYSIDE - AFTERNOON

Esther is safely behind Thormod on a huge black horse galloping towards the low setting sun. Her face leans on his back, arms wrapped around him. They are riding bareback, moving in unison on the racing horse.

CUT TO:

EXT. TEL AVIV STREET - MORNING

A wooden door opens and Steffen steps out and down off the steps. We see the first office of an AMERICAN EXPRESS office to the left side of the door, and a HAIR SALON on the other where a female hairdresser looks up from attending a young girl in the chair with hair pulled out through holes in the silver foil on her head. The hairdresser recognizes the man stepping down off the stairs.

From the back now, we see him skipping across the street, wait a short beat for a young teen speeding past him on a moped, before continuing to the other side and up the two stairs of the store that reads SCHILOWITCH BAKERY in old fashion letters on the two windows on either side of the door.

Inside of the bakery we hear the bell from above the door as we see Steffen step inside, letting the door slide close behind him and smile to ISHMAEL, the older baker behind the counter that is attending to a couple of obvious tourists.

TOURIST

(In English with a German
accent)

We would like two cappuccino, and a
Wienerbread bitte

BAKER

(Also in an accent however
maybe yiddish)

Wienerbread?

(MORE)

BAKER (CONT'D)

What is that sir, you men a
Strudel, or a Danish as they say?

ON STEFFEN: He smiles to the older couple.

TOURIST

Yes, Danish, that is it, Two Danish
please , and a cappuccino
(Laughing, embarrassed)
No two Danish of course, Dumkopf
Ich bin.

Steffen sit down on a stool, obviously relaxed, smiling to the baker behind the counter and look around the shop. The tourists bow old fashionably to the baker, step backwards and disappear out the door with a cling from the bell.

STEFFEN

(bending over and looking
inside the glass counter,
as he speaks)
Ishmael; do you have two of those
croissants I got the other day? The
ones with the warm cheese on them?
(still looking down,
pointing)

ISHMAEL

(Picking up the croissant
with a thong)
These are delicious Mr. Steffen
sir, Frau. Aberlein made them just
a few minutes ago. They are warm,
see?

STEFFEN

Thank you Ishmael
(emphasizing on the ish in
Ishmael, almost tasting
it)
Ill have one Americano and one
Cappuccino, and Ill have the paper
as well.

He pays the baker, puts the paper under his arm, grabs the bag of croissants with one finger and the palm of his hand so he can pick up one of the coffees in the same hand. He picks up the other coffee as Ishmael comes around the counter and opens the door for him

ISHMAEL

Shalom Mr. Steffen

STEFFEN
(over his shoulder as he
steps down in to the
street)
Shalom Ish..mael

EXT. TEL AVIV STREET - MORNING

Steffen strolls across the street again, and notice the young teenager on the moped again. He has on a back pack and speed past him, stops and turns around. Steffen watches the teenager as he stops in front of the AMEX office, steps off the moped and steps inside. Steffen opens the door to the stair up to his apartment and steps slides the door behind him

INT. APARTMENT STAIRWELL

We see steffen skip up the stairs , two steps at the time, and reach the first floor.

Camera changes to see him come around the corner of the first floor, grabs the railing and hurries past and on to the next set of stairs.

EXT. TEL AVIV STREET - MORNING

Trough the window of the AMEX office we see the teenager standing in front of the counter, almost frozen a beat, then reaching his hand inside the back pack.

INT. APARTMENT STAIRWELL - MORNING

Steffen has reached the door to the apartment, stops and see that the door is slightly open, when...

EXT. TEL AVIV STREET - MORNING

Through the window we see the teenager standing still in front of the counter for beat, then a huge blast from inside the Amex office, and we see the windows from the office blow straight out in a million pieces.

From the enormous blast, the parked moped is slung across the street through the air and flies through the bakery window. The Salon windows are crushed in the same instant and the hair stylist and the woman with aluminum foil still in her hair are awkwardly slung out of the broken window.

The German tourists are thrown off their feet on to a parked car as the windows from the apartments on the second and third floor all blows out and down to the street. The entire building is crumbling from the enormous blast. The smoke is intense and parts of the brick building is coming down on to the street following the glass as meteors thumping down on to the street.

The camera zooms in to the HELMET from the teenager that spins around on the street, slowing down before stopping perfectly in shape in the middle of the street, open face shield facing towards the hole that a few seconds ago was the AMEX office, It's immense chaos in the street.

TOURIST
 (Walking around in
 circles, in a daze)
 Magda, Wie bist du? Magda, was ist
 los?

The smoke from the blast is intense, and we see the tourist fall over, before getting up again stumbling, stopping in front of the perfectly placed helmet in the street, looking down at it. He stands there for a long beat as we hear sirens from the oncoming emergency vehicles in the distant.

CUT TO:

EXT. CADIZ COUNTRYSIDE - DAY

Thormod is on a huge brown HORSE, bareback, with Esther behind him clinging on as they gallop towards us in the rugged CADIZ terrain. He is pushing the beautiful animal to its limits, and the horse is responding gloriously. The long mane of the horse, Thormod and Esther is all flying through the countryside.

They pass us and we see them from behind slowly disappear towards the SUN and the shiny flicker from the Ocean as they slowly disappear in to the low sun sunset.

CUT TO:

INT. HOSPITAL - MORNING

The light is intense and moving from side to side as we hear a male voice

MALE O.S.
 (with a strong accent)
 I see movement in his eyes. Mr.
 Thorsen, can you hear me?
 (MORE)

MALE O.S. (CONT'D)
 (almost to himself)
 There is for sure movement, I
 believe he is coming to us...

FEMALE O.S.
 (obviously an American)
 Mr. Thorsen, Can you hear me?

MALE O.S.
 Ma'am , I must stress that he is in
 a coma, and I can allow you to push
 this

FEMALE O.S.
 (Ignoring the
 instructions)
 Steffen
 (a beat)
 Mr. Thorsen, Are you there?

He is waking up now, and can see that the light is nothing
 but a small flashlight that is close to his eyes. He looks up
 sideways towards KATHERINE CLAY, a 45 year old, very official
 looking agent, dressed in a black skirt suit, stern face and
 hair pulled tight back in a bun. He moves his head to the
 other side of the hospital bed, and sees a DOCTOR MOSKOWICH,
 the 50 year old trauma doctor that holds the small
 flashlight, still lit up, the light at the wall.

MS. CLAY
 Mr. Thorsen, You have been in an
 accident, and I need to ask you a
 few questions.

STEFFEN
 Where is she?

MS. CLAY
 Where is who Mr. Thorsen?

MOSKOWICH
 Ms. Clay, I must insist that we
 stop this immediately, I must do
 some evaluations before we continue
 this.

MS. CLAY
 Doctor, It is extremely...
 (stopping a beat as she
 says the word)
 Important that we talk with him
 regarding this...
 (To Steffen now, ignoring
 the doctors request)
 (MORE)

MS. CLAY (CONT'D)

Steffen...

(switching to his first
name)

Do you remember what happen, and
who is she ...the woman that you
ask about?

STEFFEN

Esther

(pausing)

She was there

(looking around)

In the bed.

(looking around in
bewilderment)

Is she ok?

MS. CLAY

We're not sure what you are talking
about Mr. Thorsen. There was no
woman with you where we found you
(pausing a beat)

At least no woman one was found in
the rubble with you.

STEFFEN

But she was there, I just went for
a cup of coffee across the street
(pausing beat, turning
his head to the doctor)

Is she here in the hospital?

(to Ms.Clay)

And who are you anyway?

MS. CLAY

I'm Laura Clay sir, from the
embassy.

(a beat)

Mr. Thorsen, as far as I know,
there has not been any women from
the explosion sent to the hospital.
(to herself)

Well not that was found with you
anyway.

MS. CLAY (CONT'D)

We are still trying to find out
what happened sir.

(pausing)

(MORE)

MS. CLAY (CONT'D)

Apparently there were several women in the American Express office where the bomb was detonated, and the ISRAELI officials are making identifications, something that proves to be very difficult.

Jay walks in to the room, looks at the hospital bed, stop and see Steffen that is leaning back and sinking his head on to the large PILLOW, obviously tired.

MOSKOWICH

(looking at the agent,
interrupting her)

I think that's enough Ms. Clay, lets take a break. He has had a massive concussion and needs his rest

JAY

Folks, is he awake?
(leaning over Steffen,
that is fading away now)
Steffen, just relax, I'll make sure you get some rest
(To Ms. Clay)

Ma'am, I'm Jay Branson, I represent Mr. Thorsen, and I think it's time to stop this. The doctor here will let you know if and when we can continue this. I know you can see that he is tired.

MS. CLAY

Mr.Branson, Its essential that we get as much information as possible, and as soon as possible. Time is of an essence in these cases. 23 people died in the blast and we are investigating and trying to find who was behind this. If there was a woman, not identified and not found, we will need to ask him more questions.

JAY

Well, right now we are not going any further
(to the doctor)
I'm sure you can agree with this Doc?

MS. CLAY

But who is this woman that he is talking about?

JAY

Not sure what you are talking about ma'am , but right now we will let him rest

MOSKOWICH

He needs the rest Ms Clay, We will let you know when he is ready to talk with you again.

INT. HOSPITAL LOBBY - DAY

ANCHOR O.S.

There are still many questions in the explosion inside of the Tel Aviv American Express office yesterday morning, the explosion that took 23 lives, including 11 American tourists. What we do know is that the actor Steffen Thorsen was in the building where the bomb was detonated.

We see Ms. Clay walk out of the hospital room, walk briskly down the hall and turning the corner of the lobby. She stops a beat and looks up at a TV hanging in the corner of the ceiling and sees the NEWS FLASH from CNN on the screen

ANCHOR

What we do know is that Mr. Thorsen was staying in a rented apartment just above the office and was indeed in the building when the bomb was set off. He was in Tel Aviv to film the remake of BEN HUR and was expected on set later in the morning. Sources from the studio has made an official statement, and has informed CNN that he has survived, however that he has a severe CONCUSSION and is under treatment for several bruises and cuts on his body

She continues walking , ignoring the news cast and shoots through the sliding doors

ANCHOR O.S.

There has been no claim from any terrorist organizations, however we have learned from sources within Homeland Security that the way this act of terror has many similarities to several other ISIS attacks. We are expecting THE PRESIDENT to make an official statement, taking that there were mostly American tourists and citizens that was the target for this deadly bomb. CNN is expecting the President to make an official statement shortly. We have learned that there he already have contacted the ISRAELI PRIME MINISTER and given his condolences to the Israeli victims and their families.

She picks up a cellphone from her purse, fish up a tangly pair of earbuds, connect them to the phone and walks towards her car.

DISSOLVE TO:

INT. HOTEL ROOM - EVENING

Steffen is on the phone pacing around in the huge hotel suite, a bandage over his nose, and on his right temple. There are scratches on several places of his face. He's wearing a hotel robe and slippers. Jay in slacks and a Lacoste polo shirt is sitting in the large couch looking at a news cast on the television set, glancing occasionally on the cellphone he has in his hand.

STEFFEN

(To himself)

Come on, come on...

(to Jay)

You know, You would think that it would be possible to get better service here, but this is just shit

(to himself again)

Here we go, its at least a sound of something.

JAY

Relax man, I though that doctor said you needed to rest. You did have a slight concussion you know.

STEFFEN

It was a week ago sir, and I feel
perfectly fine
(in to the phone)
Hello, Vanessa?

INT. VANESSA'S PRIVATE SALON UPSTAIRS - AFTERNOON

The flamboyant hairdresser receives her phone from her assistant as she is in the middle of putting the finishing touches on setting the hair of an over the hill, used to be young, full of Botox woman that is obviously used to getting everyone full attention. Instead of interrupting her boss, the assistant just place the phone under her chin.

Vanessa looks irritated at the assistant with a "how dare you interrupt me" look.

LIV

(whispering)
It's Steffen, from Israel

VANESSA

(still irritated, but
smiling)
Well, why didn't you say so?
(smiling in to the phone)
Hey Darling, how are you? Are you
going to be fine?

INT. HOTEL ROOM - DAY

STEFFEN

(Pacing)
Hey darling...
(Vanessa obviously talking
over him)
Yeah..It was a damn bomb Vanessa, I
was basically on my way to the
hinterland.

VANESSA O.S.

Tell me what happened Steffen, I
saw the news of course. Who was
this girl you were with? Someone
from the set?

STEFFEN

(Sitting down now)
That's why I'm calling you honey
(looking at Jay, covering
the mouth piece)
(MORE)

STEFFEN (CONT'D)

Except for the obvious reasons of course

(back to the phone)

Vanessa, the girl was the girl from the dream...

INT. VANESSA'S PRIVATE SALON UPSTAIRS DAY

She is standing in her small area, ignoring her customer, nodding to Liv to take care of her, as she backs in towards the closet in the back. The assistant, smiling and knowing exactly what to do takes over. Camera close in on Vanessa.

VANESSA

The same girl..What do you mean...from the dream?

(her focus is on what he is saying)

Where is she know?

STEFFEN OS

Well, the police says she has disappeared

VANESSA

What do you mean disappear? Wasn't she with you went the bomb went off? How are you by the way Steffen, are you sure you are all right?

INT. HOTEL ROOM - DAY

STEFFEN

I saw her at the set, watching us film, then she showed up at the cafe' at night. I'm telling you, its the same girl, from the dream I had back a few weeks ago. She was with me, then I left to get a cup of coffee and came back, boom... that's all I remember...

INT. VANESSA'S PRIVATE SALON UPSTAIRS DAY

Vanessa is with the phone on shoulder, leaning over holding the phone between her ear and her shoulder. Steffen's voice slowly disappearing as she gets back to attending to her customer. We see her mouth moving but don't hear anything. She is working the scissors with speed and confidence, stopping occasionally, checking for so to continues the work.

Her lips is moving, alternating between lips moving and silent listening....occasionally, listening..

FADE TO:

EXT. AIRPLANE IN THE SKY - DAY

The EL AL plane is seen moving above the cloudy sky , sun in the background coming up

CUT TO:

INT. AIRPLANE IN THE SKY, FIRST CLASS - DAY

Steffen is sleeping, on his back with a black sleeping mask covering his eyes.

INT. LAX INTERNATIONAL TERMINAL - DAY

Steffen and Jay are standing in the immigration line, both deep in talk on their cell phones. The people in line are all watching them.

EXT. LAX INTERNATIONAL TERMINAL - DAY

A small crowd of admirers and a handful of reporters are there to greet their hero, and ask a few questions

FAN

Steffen, Are you OK? We love you!

One of the reporters leans over as Steffen and JAY are moving towards the waiting Limo

REPORTER

(stretching to get his
microphone close to his
victim)

Mr. Thorsen: Did you ever find out
who the woman you were with the
night of the explosion is?

REPORTER #2 OS (O.S.)

Steffen, Is there any reason to
believe that the woman you were
with was in anyway involved in the
explosion?

Steffen and Jay hurry in through the open door of the limo as the reporters and the fans are closing in, Jay slam the door behind them before they can get a word from them. The long black limousine speed off the curb away from the small crowd, a couple of reporters still stretching their microphones, as anyone inside the limo cares.

INT. LIMOUSINE - DAY

Steffen is almost face down in the limo, tries to get up straight, almost bouncing in the huge seat as the limo speeds off.

STEFFEN

I gotta see Vanessa... What time is it Jay? You know what time it is?

(picking his cell phone
out of his chest pocket)

Shit I must have slept all the way over.

(almost to himself)

Jay, what time is it? Really..

CUT TO:

INT. VANESSA'S PRIVATE SALON UPSTAIRS

Vanessa , phone on ear, holding it with her shoulder

VANESSA

Hi darling

(glancing up towards the
TV in the ceiling of the
salon)

I see you made a quick escape from the airport. You ok dear?

INT. LIMOUSINE - DAY

Camera on Steffen as he is listening to Vanessa

STEFFEN

Hi Vanessa, what was the name of that dream chick you were hooking me up with...the one up in Silver Lake?

(he's listening a beat)

Yeah , her, what's her number again?

(MORE)

STEFFEN (CONT'D)

Can you text me her number, i
really gotta see her...Ok Ill let
you know how it goes

EXT. THE 101 - DAY

The stretch limo moves though the traffic, the LA skyline in
the background, with the sun high in the air

STEFFEN VO

So just take me home, and you can
drop off Jay after
(looking at him)
This work for you Jay?

INT. GARAGE - DAY

Steffen comes down the stairs in to his garage, looks over at
the Jaguar a beat, walks to the wall and takes down a helmet
and straddle over a large black motorcycle, parked next to
the car

EXT. HOLLYWOOD BLVD - AFTERNOON

CAMERA on the silver logo of A MOTO GUZZI CALIFORNIA. We see
the whole large bike comes in to focus as the rider turns
left on Hollywood Blvd. Steffen in worn jeans, a brown
leather jacket, Open faced helmet with yellow goggles,
speeds up the street in the left lane, slows down a beat,
then looks over his right shoulder, swings over in the left
lane and speeds up through the traffic. He split the lanes
and disappears in between the cars in front of him. We only
hear the roar of the large twin engine as he disappears from
our view.

CUT TO:

INT. SILVER LAKE STORE - AFTERNOON

Camera on the store window, with the Moto Guzzi, parked
outside, with the helmet hanging from the left mirror. The
window sign reads HEAVEN & EARTH in red letters in a half
circle. Steffen pulls the bike on to the side walk, push the
kick stand down, steps off the bike and takes his helmet off.
He turns towards the window, looks at the store a long beat,
before hanging his helmet using the strap on to the
handlebars.

The door opens and he steps in, closing the door behind him. He looks around the store, and focus on the woman behind the counter

STEFFEN

Hi there, I'm Steffen, I am looking for KRISTEL...

WOMAN BEHIND THE COUNTER

(looking up from a magazine, glancing at him and yelling over her shoulder)

Kristel...come on out, there is a guy here looking for you.

Steffen looks around the store as he waits for KRISTEL to come out,. The young girl behind the counter is deep down in the magazine laying on the glass counter, not paying attention to her surroundings. Camera on her as we see that she has a nose ring, ear GAGE and her arms are covered in TATOOS. He looks away, focusing on the different poster of EARTH in the SOLAR SYSTEM hanging on the wall behind the counter.

KRISTEL VO.

Is that you Steffen?

He looks towards the door (drapes) and see KRISTEL, a good looking woman, around 50, owner of the place, step through the drapes. She's wearing a long dress, obviously no bra as her nipples can be seen through the dress, and her long grayish curly hair hangs loosely down almost to her hips. At any age she would have been stunningly beautiful, but she is not concerned with looks. She has however an aura around her that makes people, including Steffen, stop and pause.

STEFFEN

Yes, are you Kristel? I am Steffen, Vanessa told me to come by.

(For some reason he feels a wee bit uncomfortable)

KRISTEL

Yes, I have been waiting for you to come over.

(nodding towards the counter)

I assume you have met Sara already

(Not stopping...she is full of energy)

(MORE)

KRISTEL (CONT'D)

Come on back here, I cant wait to
hear what you have to say...Vanessa
told me all about what you have
been going through

She steps through the drapes and disappears before he can say anything. He looks over at Sara that hasn't looked up from her magazine, before following her through the drapes.

STEFFENS POV

She is in front of him, looking at him with intense eyes

KRISTELS POV

His eyes are trying to avoid hers, but he can't look away

KRISTEL VO

So tell me about your dreams

STEFFEN

It was before I went to Israel.

(pausing)

Anyway, I woke up in my bed, and
this dream, about me, or some gut
back in the viking days,
(pausing again)

It was definitely me, anyway I was
a Viking if that makes any sense,
but this girl, a girl I know just
was meant to be mine, shows up ,
we have this incredible sex, or
more than that , incredible
passion, she is teasing me, she
lures me and I am just a follower
at this point and then pop, I am
awake.

KRISTEL

So I am going to need more detail ,
if you can remember
(looking in to his eyes
again)

Tell me more about what you
remember happened after you were in
the alley

STEFFEN

So I remember trying to have her
against the wall, or the guy in the
dream that was

KRISTEL

Lets just say it was you

STEFFEN

OK, So she stops, tease me, and I run after her, then we are in a house, or a hut or something, on a tables basically taking me, of she is doing me , if that makes any sense

(a beat)

And it is the most fantastic feeling ever

KRISTEL

There is no boundaries here dear
(looking at him for a short beat)

Continue

STEFFEN

Well that's about is, that's when I woke up

KRISTEL

So what happened in Tel Aviv, I though Vanessa said that's where it happened

STEFFEN

Well, that's it. I was there filming , you know we are filming Ben Hur, and on the set, I thought I saw her, the girl from my dream.

KRISTEL

Yeah?

STEFFEN

Yeah...Then she shows up, the girl from the shot, and it all happened, just like in the first dream, problem is the blast and everything that happened

(pauses a beat)

I cant remember how she looked like, neither the one from the dream or the blast. She's gone, she disappeared.

KRISTEL

Do you think she's actually is the same?

(MORE)

KRISTEL (CONT'D)

The one from the dream and this woman in Israel?

STEFFEN

I believe so, she looked the same (a beat) and more importantly, she made love the same way, definitely the same girl.

He's on his back on the coach. Kristel is looking at him intensely while she's talking softly.

KRISTEL

Keep a journal right next to your bed. It's important to keep a track of what you actually are experiencing while you're sleeping, or while you are dreaming. If you wake up, stay awake for a while before going back to sleep. Think of what you want to dream, concentrate on this and go back to sleep. Imagine yourself continuing the dream.

INT. STEFFENS BEDROOM - NIGHT

Preparing for bed, intensely focused, placing a notebook and pen on the night stand, before slipping under the covers. He is on his back, closing his eyes.

EXT. CADIZ - NIGHT

Thormod is standing on the corner watching a group of drunken Norsemen standing around a screaming elder man laying flat on his face in the village square. One of the men sticks his hand in through an open cut on the man's back. He pulls out his lungs, blood splattering. As the man screams, his lungs flap and the drunken men laugh out loud.

Thormod walks to the group, pushes one of them aside, pulls his sword and sticks it through the old man's heart. Without looking at the men, he walks away.

INT. STEFFENS BEDROOM - NIGHT

He walks up, sweating, looks around the room, sees the notebook on the dresser. Stops a beat, and writes down a few notes, before putting his head back on the pillow.

EXT. TEL AVIV APARTMENT - MORNING

Steffen standing at the door and looks at the bed where we see a woman's legs from underneath the covers.

A huge explosion, and total darkness.

INT. STEFFENS BEDROOM - NIGHT

He jumps up, full of sweat, gets out of bed and walk out of the room.

INT. HEAVEN & EARTH - DAY

STEFFEN V.O.

So this is just bullshit Kristel.
Well I don't mean Bullshit, I did
manage to dream, and I remember
what I was dreaming, I even wrote
it down, but it wasn't what I
wanted to dream. This was just
horrible.

She waves him in to the back room

KRISTEL

I'm really pleased that you managed
to focus and get a dream going
Steffen.

STEFFEN

Well, this is not what I wanted.
That explosion , and a bunch of
crazy vikings, not sure what that
was but...

KRISTEL

This is a LUCID DREAM Steffen, we
must focus on what it really is
that you want to dream. These
things that appeared in your dream
must be bothering you.

(pausing)

I am definitely happy that you are
able to force a dream and remember
them. What we need you to do is
focus on something pleasant that
you have experienced, maybe focus
on making love to this woman, and
we'll see what happens.

STEFFEN
OK, I'm listening.

KRISTEL
So did you focus when you closed
your eyes?

STEFFEN
Yeah...

KRISTEL
OK, good, So when you go to bed,
set the clock for a time before you
normally go to bed. You typically
dream right before waking up, so
this, with you focusing on what you
want to appear in your dream,
(a beat)
Like your girl, focus only on this
before you fall asleep. I am sure
this will make a difference. Then,
when you wake up, if you have had a
dream, make a couple of notes,
focus on what you have dreamt and
what you want to happen, and try to
fall back to sleep.
(she stops a short beat)
Whatever you get when you wake up,
make sure to take notes.

Steffen listens to her intensely, nodding.

EXT. LA POUBELLE - NIGHT

Steffen is sitting across from Jay in deep conversation, they
are both sipping beers ,ignoring the noise from the crowded
street outside the cafe.

JAY
You gotta be kidding me
(Scratching Marlon, at his
feet)

STEFFEN
Nope, I'm telling you man, I tried
it and I got a dream and I can
remember all of it. Well, it wasn't
what I wanted really, but I'm
telling you, it worked. You should
try it.

JAY

I'm good, not my ball o wax.
 (Feeding Marlon a snack)
 Marlon, you have to listen to this

STEFFEN

Hey, I am gonna find this woman in
 my dream again, I am going to dream
 about her and I am going to find
 her, like here, on earth. I know
 she's out here somewhere.

A woman pass them and they both bend over and take her in

JAY

That's what you should have popping
 in to your dream, or even better,
 getting in to. If I can get her
 naked in to my dream I might just
 try this dream stuff of yours
 myself. You just stay out of my
 dream if I try this ok?

STEFFEN

That is not what I want, she
 doesn't look anything close to my
 girl, but feel free to bring her in
 to your dream, if you wanna try
 this.

INT. JAY'S BEDROOM - NIGHT

Jay is sound asleep, on his side, with night eye covers on.
 We hear him snoring slightly

CUT TO:

INT. STEFFENS BEDROOM - NIGHT

Steffen is preparing for the night. Placing a note pad and
 pen on the night board table. Neatly placing it while
 prepping the two pillows and sliding underneath the covers.
 He lays down on his back , eyes wide open, concentrating
 while slowly closing his eyes.

INT. TEL AVIV APARTMENT - NIGHT

Two bodies are underneath the covers. We hear a female voice
 moaning. The covers slides off and we see the back of a
 woman , straddled on top of the man. Hands up, pulling her
 curly hair up as she start screaming with pleasure.

INT. STEFFENS BEDROOM - NIGHT

Its dark, but the lights from the city shines on Steffen's face. He wakes up with a bolt, smiling before he slides over and make notes on a pad and positioning himself back on the pillows. Sliding the night covers back over his eyes he us still smiling.

INT. ZARCHAN HOUSE - NIGHT

The woman, on her back, the blond man on top of her, her legs high up in the air, we hear her moan, first slowly, then louder and loader. He's moving faster in unison with her moans before finally she screams as she wraps her legs around his athletic back.

INT. STEFFENS BEDROOM - NIGHT

He switch the light on, scribble a couple of words on the pad, shut the light of and roll over on his side.

CUT TO:

EXT. SANTA MONICA MOUNTAINS - MORNING

The sun is low on the horizon. We hear the growl of a motorcycle. The bike comes up the hill straight towards us. The sound of the twin engine gets louder and we see the rider hunched over, disappearing over the hill and passing by us almost jumping over the top of the hill.

EXT. THE ROCK STORE - MORNING

Motorcycles lined up facing the mountain road. Helmets hanging on the handle bars. Riders in leathers and jeans chatting , smoking and having a drink.

The Motoguzzi slows down and turn in to the lot. A group of the riders turn and see him turning in and park his bike in between two others. Steffen pulls his helmet off, straighten out his hair and smiles to the group.

BIKER

Nice bike, how was the ride up?.

STEFFEN

(placing his helmet on the seat)

As nice as always Bill, Not too crowded on a Saturday morning

(MORE)

STEFFEN (CONT'D)
 (looking at an old bike
 next to his)
 Hey, who's Augusta?

BILL
 Just got it from DEUS, you like it?

STEFFEN
 Yeah, I Love that bike.

CUT TO:

EXT. THE ROCK RESTAURANT - DAY

Steffen and two other bikers are at one of the tables outside
 the restaurant, eating breakfast

STEFFEN
 So I've started this Lucid dream
 stuff that's super interesting. I
 went to this shop on Hollywood
 Blvd, and the chick in there showed
 me a way of forcing a dream that I
 wanted to dream. After a few tries
 it really came through. Twice last
 night I basically god laid, without
 getting laid.

Laughter from the two other bikers

BIKER
 What'yah dream man?

STEFFEN
 You remember the explosion back a
 few weeks ago right? Well, I
 remember this woman I met at the
 market, similar to a woman I had
 dreamt about a few weeks earlier,
 and they both appeared last night,
 in a dream. And I managed to force
 myself to dream just what I
 remembered. Pretty powerful stuff

The two guys look at him, obviously doubting what he is
 saying

BIKER 2
 So how was it? Who's the girl? Or
 girls?

STEFFEN

Not sure, but definitely the same
girl as I remember from the market.
Cant wait to actually sleep again,
or dream.

BIKER

Cool stuff,
(Not very interested)

BIKER (CONT'D)

Lets ride down to Malibu guys,

Finishing their coffee, they walk to their bikes, puts their helmets on and straddle the seats. Steffen looks right, pulls out in front with the others quickly pulling out behind him. They disappear behind the curve.

EXT. MALIBU BEACH - DAY

Bikes lined up outside NEPTUNE's, and Steffen cross the road towards the ocean, watching as a couple of bikes comes fast towards him. He walks up to an overlook. He pulls out a cigarette, lights it and stares out over the ocean. A couple of surfers are trying to catch a wave, and he takes the scene in. Out in the distance he see an old KETCH, sailing towards the glittering ocean waves. He stands there still for a long beat

STEFFEN

(To himself)
I'm going to find her, She's out
there somewhere

INT. STEFFENS LIVING ROOM - EVENING

Steffen is mixing a couple of MARTINIS, shaking the mixer. He's friend IAN, an Irish actor is sitting on the couch trying to find something on the TV, flipping through the channels. The two men are decked out , looking sharp, ready to take on the Hollywood scene

STEFFEN

How many OLIVES Ian, 3?

IAN

Yeah, three

He's pouring the two drinks, fishing olives from a jar and sticks them in to the drinks. Walks over and hands Ian his drink

STEFFEN

What do you say, Lets have a couple of drinks and eat at FRANKLIN's before we go out

IAN

Sounds good, Lets hit HARVARD & STONE after , they had a great show there, when I went there a couple of weeks ago.

STEFFEN

(Gulping half of his drink)

Yeah, but I want to hit LA DESCARGA after, OK?

EXT. FRANKLIN BLVD - NIGHT

The two friends get out of the UBER, steps out in to the crowded sidewalk. People turn their heads as the two actors walks confident in to through the doors to the restaurant.

INT. FRANKLIN'S - NIGHT

It's crowded, Ian stops and chats with the hostess, Steffen walks to the bar, nodding to couple of hot girls that cant believe who they are standing next to. He nods , smiles and waves to the bar tender.

IAN

Got a table for us sweetie?

HOSTESS

It's pretty crowded, let me see what I can do

She looks at her chart, looks around the small restaurant.

HOSTESS (CONT'D)

Hold on, let me see what I can do

STEFFEN

(Catching the bartenders attention)

Hi Todd, my man, can I have a couple of IPA's?

TODD

Hi Steffen, what's going on, you guys hitting town tonight?

(MORE)

TODD (CONT'D)
Haven't seen you around lately,
what you been up to?

STEFFEN
Been busy living the dream Tee...
(looking around)
Living the dream

CUT TO:

EXT. HOLLYWOOD BLVD - NIGHT

The two men steps out of a car, walk past the line of dressed up young and good looking hopefuls, waiting for their turn.

IAN
Hey my man LAFON, any action here
tonight?

He slaps him a high five, with a \$50 being handed over to a large bouncer.

LAFON
Come on in Ian.
(opening a large wooden
door)
Check it out gentlemen

INT. HARVARD & STONE - NIGHT

Loud music from a band in the corner. A packed floor, where everyone is trying to get the busy bartenders attention. Ian and Steffen squeeze in between a couple of girls and manage to get some space at the end of the bar.

STEFFEN
Two Stella's and a couple of
Jaegers
(looking at the two girls)
Make that 4 Jaegers...

The girls smile , inching a bit closer

STEFFEN (CONT'D)
You do want a shot with us right?

GIRL
Yeah, sure

IAN
(handing the shots over)
Skoal to you ladies then

The two girls giggle and look at each other before swallowing the rather large shots.

The band change to a dramatic tune, and the lights dim. The attention goes to the almost naked girls that come crawling from the bars in the ceiling, and come crawling sideways hanging on the walls, like spiders. The crowd goes wild. Two of them end up on the bar, dancing, before jumping, catlike, on to the bars on the wall behind our guys.

We see Steffen skimming the crowd, looking for something, or someone. Obviously already bored with the girls.

LOS FELIZ STREET - NIGHT

The Uber pulls up to the curb and the two men step out of the CADDILAC SUV.

STEFFEN

Thanks mate, be safe our there.

CONVENIENT STORE - NIGHT

The two men step in through a narrow convenient store, hand a \$20 bill to the rather large man standing in the doorway, nod and walk through the store and through a beaten door in the back.

INT. LE DESCARGA - NIGHT

They step through a curtain, in to an entrance hall. A hot girl behind a counter smiling. She checks her list , looks up and her smile becomes genuine

HOSTESS

Welcome to Le Descarga gentlemen.
Feel free to step down in an enjoy
yourselves in the club.

They step through another curtain and find themselves on top of a staircase, overlooking a crowded bar and dance floor. The salsa music is pounding. The boys pause a beat, then walk down the staircase

CUT TO:

INT - LE DESCARGA - MOMENTS LATER

The guys are quickly gets the bartenders attention, stretch in and hand him a credit card.

IAN
Keep it open, and make it a couple
of MOJITOS please

STEFFEN
There are some lovely ladies her
man, look over there
(nodding in the way of
the dance floor)

Its crowded but the guys are attracting looks from just about
everyone

STEFFEN (CONT'D)
Cheers there young lady, can I buy
you a drink

YOUNG LADY
I am here with a date, and he's
just buying me a drink
(a sigh)
But thank you Steffen

The attention goes to the dance floor where a hot, dark curly
haired woman is dancing,

IAN
Steffen, take a look over there,
maybe that's your dream girl.

The crowd is all taking her in, as she owns the floor.

STEFFEN
I doubt it, but the hair could be
of my woman
(they stare at her for a
long beat)
Maybe you can introduce me to her?

IAN
Hold on my friend

She's coming off the floor heading towards the back. Ian
closes in on her.

IAN V.O.
Excuse me miss
(she doesn't stop)
Excuse me

She turns and smiles at him

IAN

So I , well me and my friend over
there was
(nodding towards the bar)
Well we, or he was looking at you
dancing and we, well he, Steffen is
his name would love to meet you;
I'm Ian, and my friend is really a
nice guy, can I ask your name?

GIRL

Nice Ian, my name is CLARA, and I
don't know your friend I'm sure
he's a nice guy, but you are going
to have to tell him that if he
wants to meet me, he would have to
come and introduce himself. This
isn't tinder you know.

Ian waves to Steffen, as Clara turns around. Steffen heads
their way.

IAN

You're on your own sir, her name is
Clara

She's chatting to some people , back to them.

STEFFEN OS

Excuse me miss, Clara was it?

She turns around and we close upon her, she throws her hair
back in a familiar motion

CLARA

Steffen? Where do I know you from?

DISSOLVE TO:

INT - LE DESCARGA-DANCE FLOOR

They are dancing close, a slow dance, no one is paying
attention.

They run up the stairs and disappear behind the curtains

CUT TO:

EXT. ALLEY - NIGHT

He holds her arms up against the wall. She lifts her left leg
and wraps it around him.

He push himself against her, but she wrestle herself away from him. She steps quickly out from the alley and looks over her shoulder.

He follows her slowly up the street

CUT TO:

INT. STEFFENS KITCHEN - NIGHT

She's on her back, her dress up , he looks down a her, and steps down from the counter.

STEFFEN

Sorry, I cant do this, its not
you...

(a beat)

I thought you were someone else

CLARA

What do you mean?

(pulling her dress back
down)

Someone else? Who did you think I
was?

She picks her panties up with a swoop and steps in to her shoes

CLARA (CONT'D)

I can't believe you just brought me
up here and now you're saying I'm
someone else?

STEFFEN

I am so sorry, its so hard to
explain, I have this memory loss,
and keep seeing someone that I cant
remember the face of. Its hard to
explain, but I really didn't, what
I'm trying to say here I don't mean
to hurt you.

CLARA

(picking up her purse and
straightens out her
dress)

I'm sure you are a nice guy, but I
don't need to be a part this, this
whatever this thing that you have
got going on.

CUT TO:

INT. SILVER LAKE STORE - DAY

On the couch, leaning on a pillow

STEFFEN

So this is getting pretty screwy, I tried that dream and ended up in a dream that really scared me. Not what I was looking for. Then last night I saw a woman that reminded me of the girl in the dreams, or the girl in Tel Aviv.

KRISTEL V.O.

(interrupting)

What do you mean she reminded you of her?

STEFFEN

Well, I she was looked like what I remember she looked like

(a beat)

Of course there could be thousands of women looking that way, but I think I wanted it to be her. Of course it wasn't her, I knew that as soon as we came back to the house.

KRISTEL

What did you do?

STEFFEN

In my dream I followed her through an alley, she teased me, and then she slipped away, and what we ended up on a table in a house.

KRISTEL

Is this what you did last night? What did you think was gong to happen?

STEFFEN

I think I wanted that great feeling that I had in the dream, and later in life to be real, I think subconsciously I wanted to re-live that same experience. I know it is real, I know that woman is real.

KRISTEL

Here's what I want you to do; Go home early tonight, don't drink or take anything. I want you to go to bed and focus on the experience you had in Tel Aviv. The woman there. Maybe that will connect the dots. I believe that by thinking of her, you will see the woman in your previous dreams, and you'll see if this is the same woman.

CUT TO:

INT. STEFFENS BEDROOM - NIGHT

Steffen sitting on the bed. Writing on a note pad. Looks up, focused, slides in under the covers. Looks up at the ceiling for a few beats, then turns the light off.

CUT TO:

EXT. JUDEAN DESERT - DAY

DIRECTOR OS

Cut!! That was fabulous folks, lets take five.

Steffen looks up. The set is busy, but there, in the back of the small crowd of extra's, a familiar face looking right at him. Smiling.

JACK OS

Great stuff Steff...

He looks at Jack, nods and looks back towards the crowd, but she is gone.

CUT TO:

INT. TEL AVIV APARTMENT - MORNING

He is behind her, face buried in her black hair. They are making love, slowly moving. We hear her gasp for air.

He turns her around to kiss her.

CUT TO:

INT. STEFFENS BEDROOM - NIGHT

He rolls over and turn the light on. Grabs the note pad and scribbles a few words. He look up before stepping out of bed and out through the door.

INT. STEFFENS LIVING ROOM - NIGHT

Grabbing a bottle of water from the fridge, he notices the LA Skyline through the panorama windows. He stop and take it in for a few beats, then slowly go back in to the bed room.

CUT TO:

EXT. CADIZ - AFTERNOON

Thormod sees her on the corner of the village. She smiles at him.

HEIMIR OS
(In Old Norse)
eigum via a pakka nidur
fyrir daginn(Shall we
pack up for the day?)

THORMOD
(In old Norse, distracted
and grunting)
Ja, Ja!
(Yes, yes)

He looks back at the corner but she has disappeared

EXT. CADIZ COUNTRYSIDE - DAY

The two lovers has found shade and are on a blanket. Esther is laying on top of him, moving slowly, and her long hair is covering his face. He holds her tight as they are both moaning. She cramps up and jolts as she screams load in climax.

We see a ship with a single square sail out in the ocean as the sun is setting. We hear the sound of her moaning

CUT TO:

EXT. HOLLYWOOD HILLS STREET - MORNING

The Moto Guzzi speeds down the hill, catch the yellow light on the corner, stop briefly before the rider lay it low and speeds up down the street. We hear the roar of the engine as it disappear down the street zig zagging in between cars.

INT. HEAVEN & EARTH - DAY

Steffen is in the chair, obviously excited

KRISTEL

Same girl? Back in the days? And current?

STEFFEN

Same woman! I knew it! Well I didn't see her face, but its was the same one. The same as in before the explosion. The same that was in the first dream.

KRISTEL

So it couldn't be that the woman in your first dream, come back in a new dream later.

STEFFEN

No no, The black haired girl from before the explosion is real, she came back in the dream, I remember her, now its the same girl that I had dreamt before.

KRISTEL

(excited for him)

I get it, so what did you do before you went to bed? Focus?, And what did you think of? I'd love for you to do this again.

STEFFEN

I just focused on the woman in the first dream. The one with...or before the bomb... I did wake up, go up for a short minute and went back to bed. Then the second dream, with her back in it.

KRISTEL

Well, lets try this again tonight. Try To see her face. In the dream I mean. We must see the face.

STEFFEN

It's killing me Kristel, killing me. I gotta find her.

INT. STEFFENS BEDROOM - NIGHT

Steffen preparing to go to bed. Making notes on a pad. On his back, staring upon the ceiling. Light fading to darkness.

CUT TO:

EXT. CAFE' - SUNSET BLVD.-DAY

Steffen and Jay is with a crowd at the street side cafe'. Chatting, drinking wine and enjoying the afternoon hustle and bustle.

JAY

So, here's how it went; I'm with my old buddy from High School. He's a pretty fun guy, but very middle of the road kind of a guy, he's in Khaki's ,a Polo and sneakers, like white \$30 sneakers if you know what I mean. We just came out of the restaurant, and I'm like trying to get him e to go out after, Just remember guys, he's never out. You know wife of 15 years and two kids 8 and 10 and never ever really anywhere except in front of the TV or on the side of a soccer field with his kids.

STEFFEN

(Cutting him off)

Hey Jay, see that girl over there?

JAY

(not paying attention to Steffen, all in to his story)

So we decide to go out right. I'm taking him to the Tongue & Groove, you know the place on Hollywood, and we get there and Its a fucking fashion show going on. You know, 200 people in line outside

STEFFEN

Seriously Jay , see that woman over there?

(MORE)

STEFFEN (CONT'D)
 (finally getting Jay's
 attention. They all look
 over at a gorgeous woman
 at a table towards the
 street)

See that girl. I think I know her.
 You recognize her? Jay ?

They both stare over at the woman on the other side of the
 cafe'. She's with her back to the boys, chatting with an
 middle eastern looking man that's gesticulating. She's has
 dark hair, and her face is half covered by the large
 sunglasses she is wearing and the sun glaring straight in her
 face.

JAY
 You know her?
 (squinting to get a better
 look)

STEFFEN
 Yes, she looks very familiar, I
 know I have see her somewhere.
 (covering his eyes from
 the glaring sun)
 Somewhere...

The couple abruptly gets up, the man throws a couple of bills
 on the table and they walk over to the MASERATI that is
 parked off the curb. He opens the door for her, she steps in
 and looks over at Steffen and Jay. He gets in the car and
 drives off with her staring over at the table keeping her
 stare on Steffen.

STEFFEN (CONT'D)
 Hey, do you have a pen? Quickly
 before I forget.
 (grabbing the pen Jay
 hands him, and start
 writing on a napkin)
 (To himself)
 S L E 3..4 I think then 6, Yes
 SLE346. That's it...

CUT TO:

EXT. WARNER BROTHERS LOT - DAY

Steffen drives quickly through the gate. The attendant sticks
 his head out of the window and waves him through. He honks
 the horn, drives through and parks his car and jumps out of
 the car. Slams the door and steps in to the office building

INT. WARNER BROTHERS BUILDING - DAY

Stepping in to the small office, he address the young woman behind the desk, focused on her computer screen. VERONICA is the know it all, Vary attractive, but not showing it to the world around her. She is master of information and behind her glasses look up at him.

STEFFEN

Hi Veronica, I was wondering if you could help me out. I have this license plate number, I need to find out who the owner is. Is that something you can do?

VERONICA

(putting down her glasses
and straightening her
hair)

Well Good morning to you as well
Steffen. What was that?

STEFFEN

A License plate. I believe the
owner of this car
(handing the note to her)
Is someone that know this woman I
am trying to find.

VERONICA

Of course, a woman, when are you
ever going to settle down Steff?
(a short beat as she looks
at the note)
What kind of car is it?

STEFFEN

A Maserati, A black Maserati. Could
you check it out and let me know?

VERONICA

Sure honey, I'll let you know if I
find something out. Will not be
hard at all. Where will you be?

STEFFEN

I'm going to a shoot now, but just
text me when you find something and
I'll call you right back.
(backing out towards the
door)
You're the best Vera, let me know
ok?

EXT. WARNER BROTHERS LOT - DAY

He skips down the stairs, gets in the car, quickly backs out and spins down in past the old WB water tower, in between the studio buildings.

INT. WARNER BROTHERS SET - DAY

Dressed in a Jewish sari, Steffen rumbles through his bag and pulls out his phone. Looks at the screen and push call.

STEFFEN

That was quick, what did you find out?

(Listening, a long beat)

So ADINA... What's her last name?

CUT TO:

EXT. HOLLYWOOD HOUSE - AFTERNOON

Adina sitting on a small patio. Looking up at the clear sky. A long beat without moving. She walk in through the open door.

INT. HOLLYWOOD HOUSE - DAY

She walks through the dining room to the open kitchen, opens the refrigerators, pulls out a bottle of tea, stops a beat, turns, walks to the coffee table in the center of the living room, picks up her cell phone and walks through the patio door again.

EXT. HOLLYWOOD HOUSE - AFTERNOON

She sits down and start dialing the phone

ADINA

Hey ASHRAF, do you have a minute?

(a short beat)

Yes I know, do you remember at the cafe earlier? Yes we were leaving and there was a young man, the actor, I am sure you know who he is.

(Listening)

(MORE)

ADINA (CONT'D)

Yeah, really handsome, hot...I'm sure he's a star, but I don't really know, well, I don't know exactly, but he was with a shorter, slightly overweight man. Any idea?

(a long beat listening)

Well, do you have time checking? Maybe with the guys at the cafe?

She leans back, takes in the afternoon sun and dials again.

ADINA (CONT'D)

Hey RACHEL. How are you darling? You have a minute?

(Listening a beat)

You know all of these Hollywood types right?

INT. NAIL SALON - AFTERNOON

We see RACHEL, an early 30 something girl with one hand on the table while a Asian woman is at work on her nails. Blowing on her other hands nails her phone held with shoulder

RACHEL

That could be about a thousand guys darling. You have to me more specific.

(Listening a short beat)

Any movie you have seen him in? What do you think?

CUT TO:

EXT. HOLLYWOOD HOUSE - NIGHT

ADINA

I don't know, maybe you could check around? Why don't you do me a favor and call the Maitre D over at the Cafe' and check it out. It would be a tremendous happy me if you could help. Just some hunch I have that he might be someone I know, or someone that I should know. Hard to explain. It was earlier today...

INT. NAIL SALON - AFTERNOON

Standing up now, Rachel waves to the woman that is working on the nails.

RACHEL

I'll check it out Adina. Lets have a drink tomorrow if you are up to it. I'll get back to you.

EXT. HOLLYWOOD HOUSE - AFTERNOON

Sun is sitting lower now.

ADINA

(On the phone again)

Well you now I don't remember much.

(a beat)

I have tried, but I'll try again.

Yeah, tonight

INT. HOLLYWOOD HOUSE - NIGHT

She turns the lights off through a control on the wall, walk in to the closet, undress, walk in to the bathroom before brushing her teeth. She stops a beat, then finish up, rinse and gets in to her bedroom and lay down looking up at the ceiling.

FADE TO:

INT. CADIZ CABIN - NIGHT

A young girl step in to a small house. The door is closed behind her by a small man, a woman and another young girl. It's dark, and she is breathing heavily.

YOUNG GIRL

They are here. They are in the village.

(a beat)

I am so scared, they took father outside and they are laughing, drunk with swords.

SMALL MAN

Stay here.... be quiet, they must not hear us. Lets pray.

CUT TO:

EXT. CADIZ - NIGHT

A big Norseman carries a small man with his hand around his neck, an axe in his other. Throws him on the ground, steps on his back and laugh while several other men stand around, and laugh.

He press the axe towards his back of the man moves it up and press it through the skin.

A loud piercing scream from the small man

The man bends down and stick his hand inside the opening in the man's back, and pulls out his lungs.

The small man gasps for air but his lungs flap like a butterfly in the dark. He tries to get up but fall face down in the dirt, lungs still flapping. The men laugh louder.

CUT TO:

INT. CADIZ CABIN - NIGHT

We hear the screaming outside as the villagers are on their knees, holding hands, praying.

CUT TO:

INT. HOLLYWOOD HOUSE - NIGHT

Adina jumps up in bed. Sweating, panting, looks around the room. Puts her head back on the pillow,. Wait a a beat before making her way to the bathroom. Throws water in her face, obviously in distress. She goes back to bed, lays down and close her eyes.

FADE TO:

EXT. TEL AVIV STREET - MORNING

We see the sun coming up on the building. An open window, and the sound of someone making love.

Camera moves slowly to the open window and we see her on top of him, her dark curly hair covering his face.

CUT TO:

INT. TEL AVIV APARTMENT - MORNING

The sunlight is bright in her face, she is half covered and we hear a door close. She looks up but he is gone. She puts her head back on the pillow and cover herself from the sun.

CUT TO:

EXT. TEL AVIV STREET - MOMENTS LATER

A young man on a moped, hesitating. Then a loud thump and a bang. Total darkness.

We hear the sound of a helmet spinning in the street.

CUT TO:

EXT. HOLLYWOOD HILLS STREET

ADINA and RACHEL walking down the sidewalk.

ADINA

I wake up and I'm covered in sweat.
It was horrible. Savages torturing
a man that is screaming for help.
Its blood everywhere, the scream
from the man is still ringing in my
ears.

RACHEL

Where was this?

ADINA

Somewhere ancient, I can see the
long haired Norseman, with a huge
axe

RACHEL

(interrupting)

Where you there, like in the dream

ADINA

Well, it was like I was in another
persons body, watching the scene as
it unfolded. Like I was in a horror
movie.

RACHEL

(Stops , looks at ADINA,
takes her shades off and
sighs)

(MORE)

RACHEL (CONT'D)

Sounds horrible ADINA...

ADINA

Just as the savage looks over to where I am , I wake up, horrified. I was so covered in sweat girl, and my heart was beating like I'm having a heart attack.

(wiping a tear)

I have no idea what this meant, but I was terrified.

RACHEL

What did you do?

ADINA

I went to the bathroom and washed my face. Remember, it was in the middle of the night. I went back to bed.

The girls stop and look across the road toward a cafe on the other side of the road.

RACHEL

Lets have a drink.

EXT. SUNSET BLVD CAFE - DAY

They talk with the hostess that immediately seats them under an umbrella away from the sun.

CUT TO:

EXT. HOLLYWOOD HILLS STREET - DAY

Steffen and Jay walks down the street, cross the street and round a corner. Jay almost running to keep up.

STEFFEN

I really need a drink man. These dreams and especially this woman is really driving me crazy.

JAY

Yeah you need to relax a bit. It could just be your imagination. You need to focus on the movie. How is it going by the way?

STEFFEN

Its going good. Jack can be a jerk sometime. And people say I have a big ego. This guy is something else. But we're getting it done.

EXT. LA POUBELLE - AFTERNOON

They enter LA POUBELLE and wave to the host, that immediately acknowledge them, waves to them to hold a minute. They walk in and he seat them.

INT. SUNSET BLVD CAFE - AFTERNOON

The waiter brings the girls their wine in a cooler and pours the glasses.

ADINA

So then I wake up and the strangest thing...

(pausing a beat)

And I tell you, its the greatest feeling. Its like a whole other dream.

RACHEL

What are you saying? The crazy guys are gone?

ADINA

Yes Rachel, I felt like I have had sex...or like I have made love. Its like I actually came right there in my dream..

RACHEL

(interrupting)

Get out of here! Do you remember?

ADINA

I am in a hotel, or an apartment, and the sun is shining through the blinds. I turn over , and there in the dark I see a man, obviously the man that I have had sex with

(correcting herself)

Or made love with.

RACHEL

So now you have dreams that I can relate to. Screw the crazy shit...

ADINA

Here's another thing. The other day. Remember I mentioned this guy? The actor? For some reason I think of him when I woke up. Really I thought of him waking up from both the dreams.

RACHEL

(taking a huge gulp from
her wine)
Maybe he's some kind of psycho?

ADINA

If I can get rid of the first dram,
I'll take the other. It felt so
right.

CUT TO:

INT. LA POUBELLE - AFTERNOON

The waiter is handing them a couple of beers and they instantly grab the glasses and both take a huge gulp.

STEFFEN

When are you going to get over your X and move ahead? You know it's been almost a year, right?

JAY

You know I saw her the other night...

(a short beat)

At the SNAKE PIT, on MELROSE. I was having a drink with JON, that SWEDISH guy from THE LOFTS, the new Netflix series.

STEFFEN

(cutting in)

I know JON, he was at the casting for a part in BEN HUR, remember?

JAY

Yeah that's right, anyway, there she was, with her tongue deep down this guy's throat. I think he's in some bar. She looked over, just looked at me, not a nod, not a word, just stared at me. Still can't get what happened.

STEFFEN

You don't remember do you? You don't want to remember. Well I do.; First of all she hated MARLON, then she hated you, right after she caught you with that bimbo.

JAY

I know, but still. She knew that waitress didn't mean anything. No reason to just pack up and leave. She went totally postal on me.

STEFFEN

You never get it do you? Woman will never get over that. Even if they do, they will never forget, and you can never do anything right again will be brought up, whatever anyone says, it'll never be the same anyway. Just get over her, move on, its plenty of fish in the LA sea my friend. Move on.

JAY

Not easy...

CUT TO:

EXT. SUNSET BLVD CAFE - AFTERNOON

Sun is slowly setting. The bottle is almost empty.

ADINA

I want that feeling again. The one I had when I woke up. I'm going to check up on that actor. Maybe its some kind of clue there. Either way, I must find out.

RACHEL

Just be careful Adina. Make sure you are with ASHRAF , I mean if he's what I think. The word is he quite the ladies man.

They sip the wine. Rachel lifts the bottle, check to see if it is empty and waves to the waiter indicating that they want more.

CUT TO:

INT. HOTEL BALLROOM - DAY

There is an auction going on. A big banner behind the fast talking AUCTIONEER reads; LOS ANGELES 2017 JEWISH CHILDREN'S HOSPITAL FUND RAISER.

AUCTIONEER

Fifty five thousand, five hundred,
no one else wants this beautiful
Going once, going twice,
Congratulations, sold to the
gentleman to the left.

At the back of the room we see STEFFEN with a program in his hand sneak in through the door, stops and stand with his back to the wall. Taking the scene in and look up at the stand.

ADINA V.O.

Next up is this; A KENNETH PRICE
piece from two thousand and six,
starting bid at ten thousand.

STEFFEN look around the room and notice a free seat towards the wall in the middle of the room. He quickly moves in as the bidding starts.

AUCTIONEER V.O.

Ladies and Gentlemen, we are
starting at ten thousand, anyone?

As someone raise their card, STEFFEN look around the room, stop and focus as he recognize the woman that presented the painting.

We hear the AUCTIONEER as the bidding is up to eighteen thousand. He raise his arm and waive the program.

AUCTIONEER

Nineteen thousand to the nice
looking man to my left.

He's going faster.

AUCTIONEER (CONT'D)

Nineteen thousand five, Twenty,
(back and fourth)
Twenty two, twenty two five, Twenty
three, twenty four, twenty five

Steffen raise his hand in between the two other bidders. One of them shake his head.

AUCTIONEER (CONT'D)
 Sir, are we in for twenty five,
 five hundred? OK, twenty five-five,
 sir
 (looking at STEFFEN)
 Twenty six?

Holding his hand up with his program, but is focused on the girl.

AUCTIONEER V.O.
 OK, twenty six. Sir?

Shaking his head.

AUCTIONEER
 So the Price is going once, twice,
 (looking to the other
 bidder one more time)
 No, so we have twenty six thousand
 for this Kenneth Price going once,
 twice and sold to the gentleman at
 the wall. Congratulations sir.

Steffen is with a cashier that is running the credit card as he is signing the paperwork. As he walk out through the door we see Adina appearing from the ballroom. She see his back as the door closes behind him.

EXT. HOTEL DAY

The front door opens, and Adina rush out.

ADINA'S POV

A motorcycle cross the street onto the right lane and roar away down the street.

EXT. SILVER LAKE STORE - AFTERNOON

Steffen steps off the motorcycle. Pulls his helmet off and hangs it on the handlebars.

INT. SILVER LAKE STORE - AFTERNOON

He's laying on the bed with closed eyes.

KRISTEL VO
 This time I want to focus on the
 woman you mentioned. Try to tie her
 in to your dream.
 (MORE)

KRISTEL VO (CONT'D)

When you close your eyes and force sleep, don't lose focus on what you want to see.

STEFFEN

(Looking up)

Do I focus on the woman at the Auction?

KRISTEL VO

Honey, just focus on what you want to dream, weather it is today or what has happened before. That is entirely up to you. You dream what you want to.

INT. ADINA'S BEDROOM - NIGHT

She is on the side of the bed. Focusing on a page in a book. We see the cover reading UNDERSTANDING THE DREAMS YOU ARE DREAMING. She puts it away, gets under the covers and shut the light off.

INT. STEFFENS BEDROOM - NIGHT

He walks in through the door from the bathroom. Takes out a note pad and pen. Places them on the bedside table. Lays down under the covers, look up at the ceiling for a long beat, before turning the light off.

CUT TO:

EXT. CADIZ - DAY

A flash of light.... MERCHANTS... the sun behind a handsome young man.

CUT TO:

INT. ZARCHAN HOUSE - DAY

A man on a table sweating on top of a woman with long black hair covering her face. A fire burning intensely.

CUT TO:

EXT. CADIZ COUNTRYSIDE - AFTERNOON

We hear the sound of a horse galloping. Close up on the horses mane as the animal is fiercely storming forward. The sun is low in our face.

CUT TO:

EXT. TEL AVIV STREET - NIGHT

In the dark alley we see a man with a woman up against the wall. One leg wrapped around him.

CUT TO:

INT. TEL AVIV APARTMENT - MORNING

A man is under the covers, obviously making love to a woman. We see her long black hair and a leg uncovered from the sheet.

It's quiet. Sun shining through shades. A long beat. Then a big blast and total darkness.

CUT TO:

INT. ADINA'S BEDROOM - MORNING

We slowly focus in on a sleeping Adina. She opens her eyes, stares confused out around the room.

CUT TO:

INT. ADINA'S KITCHEN TOP - MORNING

Wearing just a small negligee she is tapping on her MAC. Camera focus in on the screen. She's on the Jewish Fund Raiser web site, looking at the purchases. She arrives at the purchase of the PRICE; \$25,500, Steffen Thorsen. She stop and looks at the screen a long beat.

She continues to type. The next image that comes up is from HOLLYWOOD & VINE. Steffen Thorsen and his recovery from the big blast last year in Tel Aviv. The movie is back on track.

She rush to the bedroom, find her phone and push a number.

ADINA

Ashraf, I remember something. You know the guy that was staring at us at SUNSET the other day, yeah, the actor, Steffen Thorsen, yes that is his name.

(a short beat)

Well, I checked him out on line, and its definitely him. Well not only that, he came to the auction yesterday. Yes really, he bought a PRICE for twenty-five k, just walked in and started bidding, but that's not important right now. He was looking at me strangely with that same look as at the cafe'. Yes, it was him, I'm sure, look him up, you'll see.

(listening a long beat)

Well, last night I read this book about dreams and interpretations, and I actually had the same dreams as I have had, just different, it wasn't as scary as before. None of the scary stuff.

(listening again)

Well, It was like I was in the dream, like it actually had happened.

(a beat)

I know, , but the dream went from way back when to now, and I was like, you know getting it and he , the person in my dream was making love to me. I couldn't see him, or I can't remember if I saw him, but it was so real.

(listening a short beat)

Yes, bit it was real, twice, the sun, the shades, and just awesome. Then of course a big bang, and I was awake. I had the strangest feeling, then I for some reason I looked up the person at the auction and there he was; Thorsen...

CUT TO:

EXT. ADINA'S PATIO - MORNING

She sits on the small chair, looking at the laptop on the table in front of her.

The camera zoom in on the headline on the image on the screen. WARNER BROS. GIANT PRODUCTION WITH STEFFEN THORSEN AS BEN-HUR.

EXT. ADINA'S PATIO - MOMENTS LATER

She walks in to the apartment, returns a few beats later with a pack of cigarettes and a lighter in her hand. Sits down, lights up a cigarette and stirs out over the city.

CUT TO:

EXT. PASADENA STREET - DAY

Jay and Steffen round the corner and light up as they realize there are FERRARI's lined up down COLORADO BLVD. The yearly US Ferrari meet has taken them by surprise.

STEFFEN

What do you know. I had no idea that this show was in town this week.

JAY

Strange they are having it the same time as the Flee Market.

STEFFEN

You might not know this my friend, but even as I am strictly a Jag guy, I wouldn't mind taking one of these for a spin.

(looking around for a beat, then stopping in front of a brand new car)

Any Ferrari Jay, any Ferrari can be compared to a woman. The new models are just like the girls you see on every corner of Sunset or B-H any given weekend. This 488, or the "DEBORAH" is a great example. Just like Deborah, she has fake boobs and a face full of botox.

JAY

Hilarious. I think it looks pretty good.

STEFFEN

Of course it looks good, that's the point right, but it can quickly go wrong.

(MORE)

STEFFEN (CONT'D)

It's got a mid engine V8 with a growl kinda like, well maybe like MOLLY SIMS, again full of botox, and you don't know what you get when you wake up in the morning. Who knows these days what you get in form of the boobs, kinda like the Deborah, what's under the hood is a V8, but is it really a true Ferrari engine?

JAY

(laughing)

How about that one?

(pointing at an older model)

STEFFEN

RACUEL WELCH. A true beauty, no bullshit, all real sexy feminine raw V-12 power, engineered to take you to climax in just a few seconds. That's a 275 GTB, only 3300 CC's together with 300 ponies. But its all real, it's true classic beauty and you know if she got CONNORY going I'm sure this one, like Welch, can handle everything and anyone else. That car is like nothing else, or just like Raquel like I already said.

They cross the street and Steffen stop short with Jay.

STEFFEN (CONT'D)

That might just be the one from Magnum P.I. Not the best years from our Italian friends at PININFARINA, but still a classic. Love the TARGA top, but hard to compare to a woman, more like a man playing for the other team, just like old TOM
(a beat)

Not that its anything wrong with that,

JAY

There was the CHRISTI BRINKLEY scene in that same car , am I right?

STEFFEN

Yes, but she drove it, great scene,
but the car can't be compared to
Christi, thats my point.

(crossing the street back)

Let's call this one the MEG RYAN. A
few changes and a classic beauty
totally fucked up. It's like the
Enzo. It's like they had a great
idea, with the F-50 I mean, and
took it for a spin down RODEO DRIVE
then got sidetracked by changing
her smile, adding wings and gave it
a nose job. Why why why I ask?
There is no reason for this
whatsoever, and it's a classic
fuckup that's totally irreversible.

JAY

So who's your dream girl?

They stop in front of a BLACK 54, 375 PLUS CABRIOLET. Both
men just stay there and take it in.

CUT TO:

EXT. MELROSE FLEE MARKET - DAY

Adina is wearing a tight black revealing sun dress, with
sandals and a somewhat oversized sun hat. She's with RACHEL
that is in a Baseball Cap, shorts and a white mans dress
shirt with rolled up sleeves.

ADINA

Do you think you can see what kind
of lover a man is based on how he
walks?

RACHEL

Absolutely not. I've been with men
that I was sure was going to be the
dream in bed, and I might as well
have taken Fred Flintstone with me
home. Then last year, I got drunk
one night at Franklins, and tagged
along with this guys

(to herself)

God knows why I really ended up
going with him

(to Adina)

But this guy must have been top 3
ever I tell you. Not that I ever
wanted to be seen with him again,

(MORE)

RACHEL (CONT'D)

(a beat)

But the sex was fantastic. I don't even know what kind of walk he had though. Maybe you can, I don't know, but to me it's hit or miss, no rime or reason. What do you think?

ADINA

Attitude. Its all about attitude. A guy walk with purpose, or attitude, he's going to be a great. But what do I know? Best sex I've ever had was in a dream, or at least I can't remember who it was. I do remember him walking away, then nothing. The dream was the same as the man from Tel Aviv, Im sure, cause the sex in my dream was as good as then. I do remember us walking to my place there, and I think he walked with a purpose.

RACHEL

(Interrupting)

Of course ehe walked with an attitude, who wouldn't? With the prospect of going home with you

ADINA

Ha ha, Either way. So what do you think, should I see what the Thorsen guy is all about? There is something there for sure.

RACHEL

Why not girl? Its time you get over yourself and get yourself something again.

ADINA

You know I'm not like that. But if it's something there, like I believe it is, I need to find out. I can't just be dreaming of having a good time any longer.

CUT TO:

EXT. ROSEBOWL - DAY

The JAG turn in to the open space, and they get out and walk towards the entrance. It's quite a crowd at the flee market outside of the stadium.

FROM BEHIND

We see them take a spot at the back of the line, paying the entrance fee and chatting as they look around.

STEFFEN

So here is the dream from last night. Forgot to tell you. I was going to bed, got it all ready, pen and pad for notes, and I tried to focus on the day at from the cafe we sat at before I left and went after that girl.

JAY

At the bar in Tel Aviv?

STEFFEN

Yes, you know I don't remember anything after that, other than that something was very nice.

(stopping and gazing a beat)

So I turn the light off, all ready, ready, to dream I mean, focus on the cafe'

JAY

What did you get? Anything?

STEFFEN

Yes, But I can't make anything out of it. Here's what I wrote down when I woke up. Just like Kristel asked me to do.

JAY

(taking the piece of paper, holding it up almost to examine it)

"I follow Tone, chasing her through the woods, she turns and come running at me. I ask where she as been, she says she would have followed hem anywhere, I say: You broke up with me"

(looking up)

Who's Tone?

STEFFEN

A girlfriend from when I was in high school. We dated for a while, but when I went to the army, she hooked up with another guy. Long story, but we had something back then. Why would she just show up in my dream is what I ask?

JAY

(looking at his phone)
Say's here you are feeling worried about the future. Could mean you are not fulfilled on your current relationship. GOOGLE knows Steffen, says here it also could indicate you are missing that partner in your waking life.

STEFFEN

Well, I'm not missing the girlfriend from then, I haven't even seen or heard from her since high school. What did you say? Not fulfilled?

JAY

Yeah, or worried about the future.

STEFFEN

Lets go with the not fulfilled, Did you just Google that?

They stop and look at a huge old classic movie posters that a vendor has hung up in the back of his booth.

STEFFEN (CONT'D)

I'm sure I can get here back in that dream again. I'll try tonight, then I'll stop by Kristel tomorrow after I'm done at the set and hear what she has to say.

CUT TO:

EXT. MELROSE FLEE MARKET - DAY

The girls are looking though some black and white photographs

ADINA

So I had this dream the other day, did I tell you?

RACHEL

Which one? You have had a few you know.

ADINA

The fox

RACHEL

(flipping through the pictures)

No, did not hear about the fox.

ADINA

So I'm in a glass square, like a room or something, several of my family members are there. I believe you are there too. So, there is a fox, like this fox with a beautiful large long tail sitting up on the edge of the glass wall, his tail hang down from the wall, waiving back and fourth. We are enclosed by the glass walls.

RACHEL

And?

ADINA

The fox sits there, we look up at him, then he jumps down on us and suddenly jump down. Then I wake up. Not sure what that means.

RACHEL

(Holding up two picture)

What do you think of these? For my staircase.

ADINA

Nice, but what do you think it means, the fox?

RACHEL

Check it out on line, or call a dream interpreter or someone.

(to the salesman)

I'll think I'll have these three pictures. How much?

SALESMAN

Thats seventy five each, I'll give you the three for two hundred

She pays up and takes the bag he's handing to her.

RACHEL
 Thank you so much.
 (to Adina)
 Check it out when you get home, I'm
 sure it doesn't mean anything.

CUT TO:

EXT. ROSEBOWL - DAY

They stop at a lemonade stand and get a couple of drinks.

STEFFEN
 Not fulfilled, Is that what it
 said?

JAY
 Yes, or that you could be missing
 something in this life. Forget it
 ok. Probably doesn't mean anything.

STEFFEN
 Well, Im checking tomorrow. Kristel
 knows better than anyone.

CUT TO:

EXT. ADINA'S PATIO - AFTERNOON

Adina is sitting looking out over the city, a glass of wine
 in her hand , and picks up the phone.

ADINA
 Ashraf, how are you? Listen, I have
 some questions, that you might help
 out with.

INT. ASHRAF'S LIVING ROOM - AFTERNOON

Ashraf is in sweat pants and a T-shirt, opening a beer as he
 holds his phone with his head and his shoulder.

ASHRAF
 Hi Adina, how are you? What is up?
 How can I help?

EXT. ADINA'S PATIO - AFTERNOON

ADINA

I had this dream, about a fox. This fox is sitting on this glass wall and jumps at me. Do you what that would mean?

EXT. ASAH'D'S LIVING ROOM - AFTERNOON

ASHRAF

This is what you want help with? I don't know darling. Have you looked on line? I'm sure there is many explanations. Maybe something or someone cunning in your life?

EXT. ADINA'S PATIO - AFTERNOON

ADINA

Yes. I have checked it out. There are so many interpretations, I don't know. One say's it has something to do with someone being untruthful or something like that.

(pauses a beat)

Yes, Something like that. Anyway, I'll check further, but thats not really why I called. Remember I told you about that guy, the actor, Steffen, the one that purchased the PRICE the other day?

(a beat)

Yes, thats him. What do you now about him?

INT. ASHRAF'S LIVING ROOM - AFTERNOON

ASHRAF

Yes, You told me about him. All I know is he's currently filming some remake of BEN HUR, that's due out later this fall. What about him? He's obviously an art collector, taking he was so interested in making sure he got the PRICE. He did get it for a good price, but nevertheless.

EXT. ADINA'S PATIO - AFTERNOON

ADINA

Yes, I agree, but like you said, he is filming the Ben Hur movie, the remake, and they were filming in Israel a couple of months ago. When I was there. When it happened. You know I don't remember anything, but I was there as you know. On the tour with the group of art collectors.

(Listening a beat)

I know. I still can't recall what happened, but there must be something there. You know, the fact that we were there at the same time. Can you check out what he was doing there, when he wasn't filming?

(a beat)

Thanks darling, call me tomorrow if you find something.

INT. ASHRAF'S LIVING ROOM - AFTERNOON

ASHRAF

Are you sure you want to go there again? You know this makes you upset. Maybe you should check with your doctor before you start digging in to that again? Last time you went in to one of your depressed modes.

(listening)

Ok, I'll check, I'll call you tomorrow if I find something. Relax and go to bed early, I'll check and see what's there. Try not to worry too much. Get some sleep tonight ok?

INT. STEFFENS BEDROOM - NIGHT

Steffen is finishing up in the bathroom, taking a notepad and a pen and lay down on top of the cover on the bed.

CUT TO:

INT. ADINA'S BEDROOM - NIGHT

Adina walking from the patio and walks slowly in to her bathroom. Slip's out of her clothes and brush her teeth.

CUT TO:

EXT. SNOWY COUNTRYSIDE - DAY

Steffen in winter clothes. Running in deep snow, approaching a cabin. He brush off the snow on his gloves and knock on the door.

STEFFEN

Anyone in there? Hello!!! Are you there?

He walks around and peak in through a window. Brush of the ice that frozen on the window and look inside.

STEFFEN (CONT'D)

Hello!!! Are you there?

INT. CABIN - STEFFENS POV

We see a fireplace burning, a table in the middle of the room, with a woman laying face down, naked on the table.

STEFFEN V.O.

(a few hard knocks again)
Hello! Are you in there? I'm here, outside, Who are you? Can you hear me?

CUT TO:

EXT. BEACH - DAY

Adina is sitting on a blanket on the empty beach. There is a BABY crawling around on another blanket close to the water.

EXT. BEACH -ADINA'S POV

The baby crawls on to the sand and grabs a handful of sand. Sees the an in it's face and start crying.

ADINA V.O.

Hey sweetie, Im right here. Hold on, and Ill be there.

The baby seem to float further and further away.

ADINA V.O. (CONT'D)
Hold on , I'm coming

We hear the baby cry as it floats further and further away.

ADINA V.O. (CONT'D)
Wait, Wait, don't go, I'll be right there.

INT. ADINA'S KITCHEN TOP - MORNING

She looks on her phone and dials

ADINA
Yes, This is Adina, Is DOCTOR
BARBEN available today? I really
need to see him, anytime is fine.
(she listens a beat)
Yes, I really would like to see
him. Could you see if there is
time?
(a beat)
Yes three is fine. Thank you so
much.

CUT TO:

INT. HEAVEN & EARTH - DAY

Steffen on the couch, Kristel sitting in a chair opposite him.

KRISTEL
So tell me about your dream.

STEFFEN
It;'s dreams now. I have had three
dreams, and they doesn't make any
sense. Last night, I was back home
in the snow. I am struggling
through the snow and come up on a
cabin. I Cant get in, and keep
knocking. There is someone in
there, face down on-a table,
fireplace burning and it looks warm
inside. Fireplace burning , but the
woman is not moving. That's it,
then I woke up. That was last
night. The other dream was
different.

Kristel interrupting

KRISTEL

If you find yourself searching for someone, it certainly has a meaning. Did you find what you were looking for?

STEFFEN

I don't know what I was looking for, but I was bewildered, then I came upon the cabin and I saw the fireplace and the woman on the table. She also reminded me of someone else that I have dreamt of. Not sure who but some else, or the same

KRISTEL

It could mean that we are searching for someone, we are trying to reconnect with aspects of our own identities that we have lost touch with. It doesn't always have to do with that specific person.

CUT TO:

INT. DR. BARBEN'S OFFICE - DAY

Adina is sitting in a deep chair, The Doctor, a 50 something gray haired man with black rim glasses, is in a less comfortable chair in front of her.

DR. BARBEN

So Adina, it is so good to see you again. Have you had any feelings that you want to talk about? Last time we talked, there was the trip to the old county and the laps of memory from what happened to you. Anything new?

ADINA

I have had a couple of dreams that has been somewhat concerning. Then , this man that keeps coming in to my life.

DR. BARBEN

Let's start with the dream. Whats is so concerning?

ADINA

The other night there was this fox that was over us, we, or some of my friends and my family was in a glass cage, and this fox was sitting on the top of the side. He looked down on us and suddenly jumped down on us. That was basically it, but I woke up and kicked out in the air to get away from him. I was sweating and my heart was beating so fast.

DR. BARBEN

What was it that frightened you?

ADINA

The fox that jumped at me, or us.

DR. BARBEN

Sometimes when a fox appears in a dream, it can mean or symbolize shrewdness in your approach to challenges in your life. We both know that there are some aspects of your recent past that you are worried about. We all are worried about what happened to you last year. The fox appearing in your dream could also symbolize erratic behavior that cannot be predicted. I wouldn't worry about too much of this. Could be some frustrations that you have, for various reasons.
(pausing a beat)

What else have you been dreaming?

ADINA

Last night I was on a beach, I had a baby, or there was a baby on the beach, just the two of us. The baby was in pain and started crying. When I tried to get to it, I just ended up further and further away from it. It was awful, the baby was crying and I couldn't help. When it was so far away I barely could see it, the beach became larger and larger, it just disappeared in the horizon, but I could still hear it cry.

DR. BARBEN

This probably doesn't have anything to do with the baby at all. You have been going through a tough time, and you are still dealing with these challenges. The baby in your dream could easily be a sign that you are reflecting on a potential, or that a new chapter in your life is just beginning and has yet to come to full manifestation. We know that you are in the mist of trying to make sense of your life, and also that you are in the middle of realizing your potential. You are starting to look ahead and begin moving on and see what is next in your life.

CUT TO:

EXT. CANNON RD - AFTERNOON

Steffen turning in to a parking lot, looking for an open space.

STEFFEN V.O.

Yes, Vanessa, I'm just down the road. Why don't we have a drink down at CAPONELLIS? Yeah I'll wait

He gives the keys to the attendant and jogs across the street.

EXT. CAPONELLIS - AFTERNOON

The hostess walks him to a table on the patio, and he takes his place.

STEFFEN

(to the WAITER)

Can you give me a PERONI please?
Yes, Just the beer for now. I'm meeting someone.

He sits back and looks up at the tourists window shopping. The waiter hands him the beer and he slowly takes a sip

CUT TO:

EXT. ADINA'S PATIO - AFTERNOON

Sipping wine, with the phone on the table. She's waiting, gazing out over the afternoon sun setting out on the ocean.

The phone vibrates, and she quickly picks it up.

ADINA

Hello, this is Adina. Hey Ashraf.

Yes I'm home.

(a beat)

What do you mean?

(another beat)

Yes I'm here. OK, Ill wait.

CUT TO:

EXT. CAPONELLIS - AFTERNOON

Vanessa walks in, wave to the waiter as she sits down.

VANESSA

(To the waiter)

I'll have a PINOT GRIGIO please

(To Steffen)

Hi darling , what's the hurry?

She looks over her sunglasses

VANESSA (CONT'D)

When will you ask me out when you are not running around like a lost dog?

STEFFEN

I'm not lost Vanessa. Frustrated and curious maybe, but not lost

VANESSA

So what is it now?

STEFFEN

I've told you about my dreams, and now they are back. I have been with Kristel, the girl in SILVER LAKE that I told you about.

VANESSA

Yes?

STEFFEN

So she showed me , or told me how to force and manipulate dreams so I can fixate on what I want to dream, and not just have something random pop up while I'm sleeping. This works sometimes, but lately its been a bit all over the place.

VANESSA

Yes you told me, so darling what are you trying to focus on? Still the lost girl you were looking for, or it someone else now?

STEFFEN

Of course it is the same one. But last night the image of a naked woman, on a table, hair covered was in my dream. She was inside a cabin, but the image of her on the table, well it was the same image as I had a couple of months ago when I had a dream, the same dream.

(pausing, looking at a woman that passes by on the sidewalk)

I'm sure this is the same woman in last nights dream.

VANESSA

How did she look like? Did you get a good look at her, I mean in your dream?

STEFFEN

No , her hair was covered, just like in the previous dream I had, but I know her, I know she is someone I have met, I tell you, know that for sure.

VANESSA

So what are you worried about? Looks to me this is really messing you up. It's a dream Steffen, a dream, and that means that it is not based on reality.

STEFFEN

(ignoring her)

You have to know, I have been thinking,

(pausing a beat)

(MORE)

STEFFEN (CONT'D)

What if this girl is the same girl
as the one I remember from the
explosion?

VANESSA

I thought you were trying to forget
about that whole incident
(to herself)
Not that it would be easy I guess
(looking at him again)
Do you think it is smart to open up
that book again?

STEFFEN

I do think I have to see if I can
find this girl.

VANESSA

It's a dream darling.

STEFFEN

Yes, but it is too real not to be
real.

They sip their drinks. The camera fades away, up the
street...

CUT TO:

EXT. ADINA'S PATIO - AFTERNOON

We hear a car stop outside, a door slams and a few seconds
the doorbell rings, Adina's phone rings and she picks it up.

ADINA

Yes, I'll buzz you in.

She walks in through the sliding doors.

VANESSA O.S.

Hey honey, come on in.

Camera on the glass doors and we hear them in the living
room,

VANESSA O.S. (CONT'D)

Do you want a drink? I have Bourbon
if you want one...on the rocks?

After beat, Ashraf and Adina comes out through the doors and
sit down across from each other.

VANESSA

So I went to see Dr Barben today.
I've had some interesting dreams
lately, and I wanted to see if he
could help me understand what it is
all about. It has been such
confusing thoughts, or dreams...
almost scary.

He looks at her. Waits for her to continue...

VANESSA (CONT'D)

I told you about the fox, and the
baby, The doctor tells me its can
be tied in to my past, what I have
been going through. And that I am
trying to make sense of things.
Maybe trying to move on or
something...that I worry about the
past.

ASHRAF

What are you worried about dear?

ADINA

The fox was frightening, but the
baby...The baby just went further
and further away.

ASHRAF

Like I said before, It was a dream
Adina, a dream. Couldn't it just be
that?

ADINA

I guess so, but the dreams have
been so real, and especially now,
After seeing Dr. Barber, it looks
more clear than ever. Like I said,
it must be ThorsenI; There is
something about him that makes me
think these dreams has something to
do with him. That it is connected
in some strange way.

ASHRAF

Why don't you see if you can meet
him?

ADINA

You know he's been filming, Could
you check where he hangs out, when
he's not filming?

ASHRAF

Don't worry, I'll find out where he is. These Hollywood guys are not too hard to track. If I know the type, he should be an easy guy to track. You sure you want to do this? And what will you do when you see him?

ADINA

If you find out where he hangs out, I could easily just look at him. Surely I'll know if there is a connection.

Ashraf gets on the phone. We see him talking to someone while Adina gaze out at the sun setting over the city.

EXT. ADINA'S PATIO - NIGHT

Its darker now. Ashraf hangs up the phone and Adina comes out with another drink for him and a bottle of wine in her hands.

ASHRAF

So I talked to John that works at the station. He says that your guy likes to go to the flee market on the week ends. Almost always to be seen at the Rose Bowl or Melrose on Sundays. And he likes to hang out at one of the bars on Franklin in Hollywood.

ADINA

Isn't the Rose Bowl market open just once a month?

ASHRAF

Yes, It was a market there last week end, so we missed that one and it will be another few weeks before it is on again. But the Fairfax, or Melrose market is open every Sunday.

ADINA

What are the bars on Franklin? I don't think I have been there.

ASHRAF

Three right next to each other. I would think he's either at Franking, that is one of those trendy bars that the crews always hang out at, or La' Poubelle, a nicer restaurant bar.

ADINA

I would not want to go there, I think it is better to check out the flee market, wouldn't you think?

(she pauses)

Maybe your friend could check out when he usually goes there?

ASHRAF

He said he almost always goes with his agent... some Jay guy... haven't heard of him, but I'll check him out. Would probably be easier to check on him then your guy.

(he pauses a beat)

You want me to be there with you if we find that he's going?

ADINA

No, I just want to see, to see if it can be something.

ASHRAF

If you are sure you want to, we will find out where he is.

CUT TO:

EXT. FRANKLIN AVE - NIGHT

Its a busy night. The bright lights from the SCIENTOLOGY CELEBRITY building lights up the street with a welcome sign inviting anyone that dares go in.

The street is full with cars double parked, people getting in and out ready to party. We see a line of hopefuls waiting outside the comedy club that is snug in between the bars.

The camera fade in on a group of young people at the table outside Franklin's.

EXT. FRANKLIN'S - NIGHT

The group is having drinks and obviously having fun. As we focus on the young people, we see Jay telling a story as the others are attentively listening.

JAY

So this is a few years back when I arrived here. I drove on to town without any idea of where I wanted to live. I had no idea, so I started to check out what was available. I called this place that had one bedrooms available for rent. It was on Ron Hubbard Way, which by the way didn't mean anything to me back then.

(pointing across the street)

I obviously hadn't seen that yet

JAY (CONT'D)

Anyway, I called up and got this woman on the phone, I explained that I was new in town and what I was looking for and she said , and I quote: We get a lot of single men coming in from out of town staying with us in our apartments , and this would be perfect for me.

(a beat)

There was something really creepy about this , and I told her I would get back with her.

GIRL IN GROUP

Did you get back with her?

JAY

No, I just went about looking elsewhere, then the woman called me out of the blue. She asked if I was going to come and check out the place, and that they really wanted me to stay there. Now it is getting creepy right, I said I wasn't interested and that I was looking for something else. I hung up.

(pausing)

Now she calls again, several times and I didn't pick up. Then when I finally picked up she's getting angry.

(MORE)

JAY (CONT'D)

Telling me that this would really be perfect for me and that they really wanted me to come and stay with them. I hung up again.

GIRL IN GROUP

And?

JAY

She just kept calling. Im telling you guys. This happens, I was so naive when I got here, I could easily have taken an apartment there. Probably would have been sucked in to the whole cult shit they got going on in there.

(looking again across the street)

Have you guys ever seen anyone go in there? It's like a fucking Hitchcock movie set over there. Scary shit.

STEFFEN

They are preying on that shit. Last year when the World Cup was going on, a couple-of guys as asking me if they could do a survey of who I supported in the cup. White shirt, black pants and all, smiling like I was some dumb-ass from out of town. Probably thought I was you...

(looking at Jay)

You where the perfect victim Jayman

The group laughs and we see Steffen turn his head and look across the street. There is a woman with long black curly hair standing on the opposite corner looking straight at him.

STEFFEN (CONT'D)

Hold on guys, Ill be right back.

He gets up, bumps in to the table as they grab their drinks, so not to spill them all.

EXT. FRANKLIN BLVD - NIGHT

He gets out of the cafe', push himself in between the crowd still in line and steps in between the parked cars. A car almost hits him as he jogs across the street.

The woman has turned now, and walks quickly away from him.

He reaches her, and from behind says

STEFFEN

Excuse me

WOMAN

(turning)

Yes?

STEFFEN

I could help notice, you where
looking at me, or at us over there
(pointing)

Have I met you before?

WOMAN

I don't think so. I was really not
looking at you, I was trying to
figure out if I was going home or
not.

STEFFEN

You sure? Have we met before?

WOMAN

I'm sure, we haven't met. I think I
now who you are, but we haven't
met. If you please excuse me, I
have to be going

STEFFEN

(disappointed)

Yes of course. I am so sorry, I
must have mistaken you with someone
else.

He turns and walk towards the bar, as she walk down the
opposite way down the street. Steffen turn and look over his
shoulder, but she just walk away.

EXT. FRANKLIN'S - NIGHT

The crowd is looking at him as he sits down. Jay Is in the
middle of another story. The camera is focusing on Steffen as
he look in the air

JAY V.O.

So a priest, a rabbi , a minister
and a duck walks in to a bar. The
bartender ask...

The sound of laughter as Steffen is just gazing out in the
sky.

Camera fades away down the empty sidewalk on the other side of the street. A girl in a mini skirt stop to wait for another girl catching up with her. They giggle as the camera slowly turn back on Steffen, now focusing on the group still laughing.

STEFFEN

Cheers guys, you guys up for another round?

CUT TO:

EXT. MELROSE FLEE MARKET - DAY

Adina in a summer dress hiding behind sunglasses and a baseball cap paying at the booth to get in to the market

She reaches the corner where there is a LIMONADE booth. Hands the stand attendant cash and he hands her the plastic cup with the drink. From her POV she skims the market and the camera zoom in on a booth where we see a tall blond man.

It is Steffen in the booth and he is looking at an old book.

STEFFEN V.O.

So what is this now? And what do you want for it?

ATTENDANT

This my friend is the HEIMSKRINGLA.
The old NORSE SAGA by SNORRE
STURLASON, the Icelandic historian.
You will not see anything like this
anywhere on these shores.

Camera on Steffen now. He's obviously interested.

STEFFEN

Snorre's Saga? No way, how do I know this is real?

ATTENDANT

It's real OK! And it's a copy
several hundred tears old. Look at
it.

(Taking the book from him
and opening the cover)

This my friend is a copy written in
Old Norse, most likely from the
late 1700's.

STEFFEN

(laughing)

And how in the hell did this end up here in West Hollywood?

ATTENDANT

I found it at an auction a while back. Are you interested or not?

STEFFEN

Just not sure.

(Looking behind him, over at the LIMONADE stand)

How much do you want for it?

The camera is on Adina over at the stand

ATTENDANT V.O.

It sounds like you really want it, so I'll give it to you for two hundred

STEFFEN V.O.

Two hundred? You must be joking...

(Looking towards the stand again)

Hold on a minute..

He hands him the book and looks again. She is gone.

He walks fast over towards the stand.

STEFFEN

(To the limonade sales man)

Where did she go? The woman that was just here. The one with the long black hair.

LIMONADE SALES MAN

There was a woman just here (pointing)

I think she went that way.

(looking towards the row of booths)

I'm not sure, but I think she went there.

(Looking at him)

Hey, aren't you that guy?

Steffen is already heading in between the crowded booths.

STEFFENS POV

He is making his way in between the crowd and he see her, rushing ahead of him. He bumps in to a couple that looks at him, obviously annoyed.

STEFFEN
(Rushing by them)
I'm so sorry.

She is further away from him now, disappearing in the crowd.

He is running, in between the people that are all looking at him. He pauses at the end of the row of booths, stop and look around. She is gone.

ADINA'S POV

She looks behind her and see him in the crowd. She moves around the corner in to a small alley and see a WC sign. She moves quickly past the entrance and round the corner.

STEFEN'S POV

Scanning to all sides he moves ahead, rounding the corner where the bathrooms are. He stop and look around, then turn back.

STEFFEN (CONT'D)
Damn it. I'm sure that was her.

BOOTH MERCHANT
What was that? Can I help you sir?

STEFFEN
Did you see that woman?

BOOTH MERCHANT
What woman are you referring to?
(Making a point as there
are about 50 women within
50 feet)

STEFFEN
Never mind. I thought maybe...

CUT TO:

EXT. SUNSET BLVD - DAY

He's on his motorcycle, takes a left down La' Brea and we change camera and see him from behind as he bends over the handle bars and speeds up.

CONTINUED

He's turning on to busier street weave between a couple of cars and turn quickly left in to a stop in front of a hotel entrance.

EXT. HOTEL ENTRANCE - DAY

STEFFEN

(to the BELL HOP)

You don't mind if I leave the bike here for a few do you?

BELL HOP

I don't think that will be a problem. How long will you be here sir?

STEFFEN

(Handing him a bill)

No long at all, I'm just checking on a couple of things with the front desk. Thanks a bunch.

He turn quickly and walk through the revolving doors.

INT. HOTEL LOBBY - DAY

Approaching the FRONT DESK he impatiently wait for the RECEPTIONIST to finish with a client paying his bill.

RECEPTIONIST

(To the client leaving)

Thank you so much. Hope to see you again.

(To Steffen)

Yes sir, Welcome to THE WILSHIRE, how can I help you?

STEFFEN

(smiling to the attractive woman)

I really would love for you to help me.

(Looking around, pausing)

I'm sure you don't remember me, but I was here a couple of weeks ago, at an auction.

RECEPTIONIST

I do remember the auction, but I have to apologize, it must have been another receptionist that took care of you.

STEFFEN

No, I'm sorry, I was not staying here, I was just at the auction, the Jewish Children's fund raiser. I ended up with a Price
(to himself)
A pricey Price it sure was
(to the receptionist)
Well, I ended up with a nice painting I really have no use for, but that's not the point here. I'm sure it's worth its price. Ha ha

RECEPTIONIST

Yes I do of course remember the auction, how could I forget it, so many gracious people here that day. I'm sure your painting was worth it...for someone anyway. So how can I help you?

STEFFEN

There was a woman that was standing behind the auctioneer, presenting the items for sale. Would you have a list of the people that was working for the at the auction that day?

RECEPTIONIST

We wouldn't be able to give you any names, I'm sure you can understand, but if you contacted the foundation, they would surely be able to help you, don't you think?

STEFFEN

Yes, of course, I get it, would you be able to help me a second with the address at least?

RECEPTIONIST

Sure
(tapping on her keyboard)
They are actually just down on Wilshire, just down the road, 6505 Wilshire.

STEFFEN
(Already on his way out)
Thanks darling, Thank you...

EXT. HOTEL ENTRANCE - DAY

Waving to the Bellhop, Steffen puts his helmet and quickly gets on the bike.

CUT TO:

INT. JEWISH CHILDRENS FOUNDATION - DAY

Steffen walks through the large heavy doors and enters the lobby. There is a large RECEPTION with a woman looking up at him from her computer as he approaches her.

RECEPTIONIST 2
Good afternoon sir, can I help you?

STEFFEN
Good afternoon miss, I'm here to talk with someone. Maybe You can help me.

RECEPTIONIST 2
Yes?

STEFFEN
Yes, but there is a problem, I don't know who she is
(smiling)
And that is what I thought maybe you could help me with.

RECEPTIONIST 2
I would certainly try, so who is this mysterious woman? Or how would you think I would know where to find her? Does she work her?

STEFFEN
I'm not sure, She worked at an auction you all had a few weeks back.

RECEPTIONIST 2
At the Wilshire?

STEFFEN
Yes, thats it.

RECEPTIONIST 2

I think maybe you should talk with
MR. ALPERT. He might be able to
help you.

(picking up the phone)

Who should I say it is?

STEFFEN

I'm Steffen Thorsen.

RECEPTIONIST 2

Oh

(embarrassed)

I'm sorry, I didn't recognize you
(blushing now)

I mean, I didn't think it was you
(speaking in to the phone)

Mr. Alpert, there is a man here to
see you, Mr. Thorsen. He wanted to
ask you a question about the
auction.

(pausing a bit)

Yes, ok sir. Ill make sure. Thank
you.

(looking up at Steffen)

Mr. Alpert will see you, if you can
follow me.

She gets up and they walk towards a CONFERENCE ROOM.

RECEPTIONIST 2 (CONT'D)

Can I get you something while you
wait?

STEFFEN

No I'm good, Thanks you, I'll just
wait

The receptionist leave and he is left looking around at the
portraits in the massive conference room.

A long beat later, and an older man comes down the hallway
outside the glass walls, and enters.

MR ALPERT

God day sir, My name is ISAAC
ALPERT, I understand you are
looking for someone, or for
something?

STEFFEN

God afternoon, yes thank you for seeing me, My name is Steffen Thorsen, and yes, I have been trying to find someone that I believe maybe works at your foundation. This is why I am here.

MR ALPERT

Good Afternoon Mr Thorsen, So I do remember that name, I take it you are the same Thorsen that so gracefully contributed to our foundation at the Wilshire auction?

STEFFEN

Yes that would be me, and this is why I think you could help me.

MR ALPERT

We certainly appreciate your contribution, and yes we would of course try, how is it that we can help you? Is it the painting?

STEFFEN

No, No, Even if I got a bit carried away, the painting is fine. Cant figure out where I'll put it, but thats not the issue, it is one of the ladies that worked the auction, one of the handlers I'm looking for.

MR ALPERT

Yes, we had many volunteers that day, we always have many volunteers helping out. This woman, do you have a name?

STEFFEN

No thats the problem, I just got a glimpse of her, as she was presenting the painting. This is why I was there to begin with. Then as I was leaving, I saw her again, outside.

MR ALPERT

I can always check, how did she look like?

STEFFEN

She had long wavy hair, dark complexion, mid height, very attractive.

MR ALPERT

Normally MR OSMAN, handles the volunteers, I could get you in touch with him. Do you want me to get his number?

STEFFEN

What is his name?

MR ALPERT

Mr. Osman, Ashraf Osman. I'll get you his information, He is not here, but I'm sure he would be pleased to help you.

STEFFEN

Is he in town, Here in LA?

MR ALPERT

Yes of course, I'm sure he will be of help, if he can.

They get up and walk to the reception area

MR ALPERT (CONT'D)

So LEAH here will help you with the information

(to Leah)

Leah, can you help Mr. Thorsen here with Mr. Osman's contact information?

(to Steffen)

Thank you again for your contribution. We would love to have you at the spring fund raiser as well. It is coming up soon. Please don't be shy, we would love to have you.

Leah hands him a note.

STEFFEN

(to Alpert)

Thank you, I'll see if I can, I'll consider it if I'm free

(to Leah)

(MORE)

STEFFEN (CONT'D)

Thank you so much for you help, you have been great, thank you both.

CUT TO:

EXT. STEFFENS PATIO - AFTERNOON

A beer on the table, Steffen is dialing a number on his phone. Listens as he takes a sip of the beer.

STEFFEN

Yes, I was looking for Mr. Osman please? Yes, Ashraf Osman?

(He listens a beat)

Sorry, Yes this is Steffen Thorsen, Are you Ashraf Osman?

He listens to the person on the other end.

STEFFEN (CONT'D)

Yes, so I was at the Jewish Childrens Foundation earlier today, as I was looking for someone. They seemed to think you would be able to help me.

(listening)

Yes, of course. I was the one that purchased the Price, I actually purchased it in a weak moment, looking for the same girl.

(a beat)

Yes, I was at the auction a few weeks ago and there was a person working there, according to the foundation she was a volunteer.

(a beat)

Yes...yes...

(a long beat)

I understand, of course I do, This girl was handling the items as they were presented to the customers.

(listening a long beat)

Long hair, dark, wavy, yes of course, I understand, yes, you can call this number anytime. I'll wait.

INT. ASHRAF'S LIVING ROOM - NIGHT

The phone is on the counter and he is mixing himself a drink

ASHRAF

Hi there, I just had a phone call
and you wont believe who it was.

CUT TO:

INT. ADINA'S PATIO - NIGHT

With her feet up, she is sipping a glass of white wine, phone
in hand.

ADINA

Who?

(listening a long beat)

No really, who was it?

BACK TO:

INT. ASHRAF'S LIVING ROOM - NIGHT

ASHRAF

Yes, he just called me, asking
about you. He had seen you at the
auction

(pausing, listening)

I dint tell him anything of course,
wanted to hear what you wanted to
do. He recognizes you, or
recognized you.

(listening)

Yes of course...I'll Make him wait
a but. Maybe I'll call him
tomorrow, what do you think?

BACK TO:

EXT. ADINA'S PATIO - NIGHT

ADINA

I think you should call him
tomorrow. Ask him what he wants,
and we will see here we go from
there. Oh by the way, I saw him at
the market at FAIRFAX last Sunday,
Did I tell you?

(pausing)

Yes, he was looking at some old
book or something.. I was looking
at him from behind, and suddenly he
turned around. I managed to slip
away

(MORE)

ADINA (CONT'D)

(listening)

I know, but I felt that I had to go there, something was drawing me to that place. And what do you know, thee he was. I'm almost sure he saw me. Probably why he is looking for me again.

BACK TO:

INT. ASAH'D'S LIVING ROOM - NIGHT

ASHRAF

He saw you at the auction, like I said this is why he came to find you. He had been at the foundation earlier today. Alpert called me right before your guy did.

(listening)

Yes, Alpert... anyway, lets chat tomorrow and I'll call him.

BACK TO:

EXT. ADINA'S PATIO - NIGHT

They hang up and she slowly put the phone down. We see the lights form the city and the signs from CAPITOL RECORDS and THE ROOSEVELT in the distance.

CUT TO:

INT. ADINA'S BEDROOM - NIGHT

She gets in from the bathroom and sit down on the bed. Taking her ear rings and neckless off, outs them on a jewelry rack before slipping under the covers and turning the lights off.

FADE TO BLACK.

EXT. TEL AVIV PLAZA - NIGHT

From a distance we see an empty street with a curbside bar that a few customers enjoying themself. The camera moves slowly through the street and zoom in on a woman across the street from the bar. Its Adina.

CUT TO:

INT. TEL AVIV APARTMENT - MORNING

The sun light shines through the blinds. She gets up and peak through the blinds.

ADINAS POV

He's walks across the street and in to the store. She almost close the blinds, with just a little light coming.

CUT TO:

EXT. TEL AVIV PLAZA - NIGHT

She stands straight with her arms at her side, almost staring at the crowd in the bar on the other side.

ADINA'S POV

They are busy talking. Nothing happening for a long beat before we see a blond man turning his head. He's looking at her, and slowly stand up. It's Steffen

STEFFEN'S POV

We see the woman on the other side of the street staring at him, he looks down both side of the street, before focusing in her again. Camera slowly zoom in on her.

FADE TO:

INT. ADINA'S BEDROOM - MORNING

A little light is coming through her blinds and the morning outside start to light up the room. She slowly opens her eyes, but lay there for a long beat, looking up at the ceiling.

CUT TO:

EXT. HOLLYWOOD RESERVOIR - DAY

Adina is in TIGHTS, hair in a PONY TAIL, running with purpose. Fast, passing other walkers as she makes her way around the water.

CUT TO:

INT. ASHRAF'S OFFICE - DAY

He sits at his desk in the office furnished in a MIDDLE EASTERN motif. Picks up his phone and dials a number.

ASHRAF

Yes its Ashraf Oman here. Is this Thorsen?

(a beat)

Yes we spoke last night. You asked about my friend, the woman you are looking for. I spoke with her and I wanted to tell you that she wanted to call you if that is OK?

(a long beat)

Yes of course, It's Adina, I'm sure she'll introduce herself to you if she calls. I'll tell her you would be pleased to hear from her.

(listening a beat)

Same here, you take care. Cheers

He hangs up and immediately dials another number.

ASHRAF (CONT'D)

Hey Adina, It's me, I spoke with him and he's waiting for your call. Call me when you get this ok?

CUT TO:

EXT. HOLLYWOOD RESERVOIR - DAY

Still running, faster now, with purpose, before slowing down before the parking lot. She stops and stretches out, then takes her phone out and checks her messages.

CUT TO:

INT. ADINA'S BEDROOM - NIGHT

Music blasting on the stereo, blasting and she is getting dressed. Checking out a couple of dresses before settling on a relaxed yet fashionable outfit.

CUT TO:

EXT. HOLLYWOOD BAR - NIGHT

We are at the outside patio at an upscale MEXICAN restaurant where Jay, Steffen and several others are gathered around a high top table drinking MARGARITAS and COCKTAILS.

STEFFEN

Hey DAVIES, are you working on anything now? Any projects going on?

DAVIES JAINLET, the 35 year old freelance screenwriter in black rimmed glasses and a very casual look about him looks up at Steffen across the table.

DAVIES

I'm just finishing up a love story i've been working on for a while, but nothing big...why?

STEFFEN

(looking at Jay to his side)

Jay, I told you I found this old SNORRI STURLASON book at the flea market the other day right?

(not waiting for Jay to respond)

So I found an antique version of SNORRES SAGA and started thinking.

Cutting in-

DAVIES

Snorri who? Saga?

JAY

Yes, our NORWEGIAN friend here is all in to his old ancestors these days. What were you thinking Steffen?

STEFFEN

As you all know I'm in the middle of shooting the BEN HUR remake, and with that coming to a close, I need another project, and these days its not much interesting around.

(a beat)

You know all the VIKING stuff being produced, and its all shit... Nothing authentic. They all have it wrong, entertaining yeah, but not like it really was.

(MORE)

STEFFEN (CONT'D)

Personally I think all the shows are shit, including VIKINGS and THE LAST KINGDOM...

JAY

Come on, both those shows are great, and has made a shitload of money...

STEFFEN

(cutting in)

I get that, but not authentic. And forget about the old with KIRK DOUGLAS... laughable. I get it was about 60 years ago, but still just shit.

Everyone around the table are listening in and paying attention.

STEFFEN (CONT'D)

I was thinking OLAV HARALDSSON...or OLAV THE HOLY as his knows as. Davies, this could be your time man, we develop an authentic story of SAINT OLAV and you have a great movie.

DAVIES

Olav the holy? Never heard of him, who is this guy, and more importantly, why would anyone be interested in him?

STEFFEN

First of all, just like Jay here just said, Viking shit is making so much money and people love it, so lets give the masses what they crave, and feed them a real story with a real life historic figure.

DAVIES

I'm with you, excuse me my ignorance, who is this holy man?

STEFFEN

KING, my friend, KING OLAV. Credited for bringing CHRISTIANITY to NORWAY back at the beginning of the last millennium. This was a guy that was sent out to go VIKING at the age of 12

JAY

Go viking?

STEFFEN

Thats what is was called...
basically get on a boat with a
bunch of your comrades to plunder,
fight and conquer wherever you
went.

(a beat)

So at twelve he left and did really
well, went to ESTONIA, THE BALTICS,
RUSSIA, was chased with his men out
of FINNLAND.

(To Davies)

I telling you, this was a real
life hero. People will love it,
They will love HIM, just need
someone to write the story.

DAVIES

I'm listening...tell me what else
he did after being chased by the
FINNS

STEFFEN

Not sure if it was the Finns or
Estonias, Story goes he came back,
then left out again. Basically
spent his teens fighting with the
real brutes, all over EUROPE.

Excitement glowing from him now...

STEFFEN (CONT'D)

At 18 he joined forces with the
king of Denmark, KNUT and went up
THE THAMES to fight the BRITS,
actually after that battle KNUT
basically became the KING of
England as we know it now.

JAY

I think I heard somewhere that's
where the old NORSERY RHYME comes
from,

(a beat)

LONDON BRIDGE IS FALLING DOWN

STEFFEN

Exactly, they pulled the old bridge
down.

(MORE)

STEFFEN (CONT'D)

After the battle, Still only eighteen, Olaf and his men went back to the BALTICS, then south to NORMANDIE and moved around, still plundering and pillaging everywhere they went.

(a beat)

This is where the story gets interesting, he gets CHRSTITENED or baptized in NORMANDIE and becomes a CHRISTIAN...not really a religious person as we think of one... he still travels around doing what he does best.

One of the girls that has been listening cuts in

GIRL

How did he get the name GOLAV THE HOLY?

STEFFEN

The story goes that he travels back home, gathers some CHIEFTAINS and travels around his country and forces folks to turn to CHRISTIANITY, using the means he knows best if they don't follow his direction.

(Chuckling)

Basically forces the country to follow his lead. He marry an illegitimate daughter of SWEDEN , becomes KING of NORWAY and fights everyone off that is a threat to his beliefs or way of life.

He stops a beat looks over his shoulder and see a girl standing across the street, arms straight down looking straight at them. He turns back to the group.

DAVIES

I think we could have something here. I definitely see why you are so fascinated by the story.

STEFFEN

I know right...? Not so sure if the religious portion is correct, apparently the folks already was changing and had been turning away from the old way of life, or turning way from the OLD NORSE MYTHIOLOGY, before he started his quest. Nevertheless, Olaf was killed in a final battle, just thirty five years old. Apparently, according to the story, his death was surrounded my MIRACLES and other weird shit, and he was announced And of course was soon , a year later I believe, canonized SAINT a year later...

The waiter comes around and they take their drink orders. Steffen look over his shoulder again and from

STEFFENS POV we see cars go by and the woman is standing on the sidewalk on the other side.

EXT. CADIZ - AFTERNOON (FLASHBACK)

THORMODS POV A woman on the corner of the small houses is standing with the sun in her eyes, face partially covered by a shawl

CUT TO:

EXT. SUNSET BLVD - NIGHT

JAY V.O.

I think this could work DAVIES, Do some research and let me know if you put a DRAFT together.

Steffen moves slowly to the edge of the sidewalk, cars driving by in both directions. It's a busy night in HOLLYWOOD. We see the woman in glimpses between the cars coming by.

CUT TO:

EXT. CADIZ - AFTERNOON (FLASHBACK)

ESTERS POV, we see the big blond haired man looking at her, putting down an ARTIFACT and saying something to a man to his side.

CUT TO:

EXT. SUNSET BLVD - NIGHT

ADINAS POV and we see Steffen moving in between the cars and quickly approaching her. He stops in front of her.

STEFFEN

Hi there, I am Steffen, I was over there...

(pointing to the restaurant)

ADINA

I know...

STEFFEN

I have been looking for you, Adina right?

ADINA

I know, and yes, I am Adina.
(a beat)

I have been looking for you as well... for a long time.

The couple is standing in the middle of the busy sidewalk oblivious to the people walking by them.

ADINA (CONT'D)

I know you have been looking for me... I have been trying to distance myself from just about anyone after an incident a while back.

(a beat)

I saw you after the AUCTION and know you talked to Ashaf

STEFFEN

Yes, After seeing you at the auction, I realize I know you, from somewhere else, and when I saw you standing here, It's like...

ADINA

(cutting in)

I saw you somewhere else, I have
seen you several times before, I
stood here looking at you and know
it has happened before.

STEFFEN

Do you want to join us over there,
or maybe go somewhere?

ADINA

I would love that, but alone would
be better I think.

He puts two fingers in his mouth and whistle. Waves to the
table on the other side, Jay turns his head.

STEFFEN

Hey Jay, pick up the tab ok? I'll
call you later,
(turning to Adina)
It was the blast, you were in the
blast. I also remember you from
the set that day, in TEL AVIV later
that same night I saw you, just
like tonight when you stood here...

ADINA

I don't remember much from that
night, it is all dark, but I know I
was there... in TEL AVIV.

STEFFEN

Let' get out of here.

They turn the corner and stop. She looks at him and reach up
for his face, and he kiss her gently. They stand there for a
short beat.

STEFFEN (CONT'D)

I have had this dream, or dreams.
Dreams like what just happened,
that kiss, but it was in a
different time.

ADINA

I've had them as well. And one from
way back when...WARRIORS, or
VIKINGS...

STEFFEN

That's crazy, We just talked about getting a project going with making a movie about that...a VIKING king, and I've had dreams from that as well.

They walk up the empty street and turn in to an alley. It is dark and she pulls him towards her.

ADINA

I saw you here, sometime, somewhere, and you chased me....followed me...

STEFFEN

I have been waiting for this for a long time...looking for you, this...

They kiss again, a light flicker from the only lightbulb in the alley. A door squeak and a cook comes in to sight from the back of a restaurant. He takes a bag of trash and puts it in to a trash can. He stops and look towards the couple against the brick wall.

DISSOLVE TO:

INT. STEFFENS BEDROOM - MORNING

The sun peaks in through the blinds. Adina is laying face down covered by the sheets, except we see one bare leg and one bare shoulder blade in . Half of the contours of her body is slowly being exposed by the sun, while the other half is still in the shade.

Steffen comes out through the bathroom door, in a pair of sweatpants and a t-shirt. He stops, takes in the scene and reach for a pair of sneakers in the closet.

CUT TO:

EXT. STEFFENS HOUSE - MORNING

He steps in to his car and take off down the narrow street.

CUT TO:

EXT. FRANKLINS COFFEE SHOP - MORNING

He turns the car in between two cars in a narrow parking space. He get out of the car wave to a guy on the other side of the lot, before stepping in to the shop.

INT. FRANKLINS COFFEE SHOP - MOMENTS LATER

It is quiet in the shop. LOUIE at the DELI COUNTER greets him as the bell over the door chimes.

LOUIE

Good morning MR THORSEN. How are you this morning

STEFFEN

Living the dram LOUIE, living the dream.

Moving to the coffee counter at the other side of the shop, he looks up at the menu behind the JEANIE, the attendant.

JEANIE

Hi there Steffen, this is an early morning for you isn't it? What can I get for you?

STEFFEN

Hi Jeanie, please if you can give me two large coffe and two of the croissants,
(looking up at the board)
Make them ham and cheese please.

JEANIE

Do you want them warmed up?

STEFFEN

Yes please, warm them up...

CUT TO:

EXT. FRANKLINS COFFEE SHOP - MORNING

Stepping out of the shop with the coffee and croissants in a bag, he pauses as a man in a helmet and a back pack rides on his moped right in front of him.

He pause, looks at the rider as he turns out of the lot. He stands still and watch as he disappears up the street.

CUT TO:

EXT. STEFFENS HOUSE - MORNING

Getting out of his car, brown bag in hand, he enter the house through the door at the lower level.

CUT TO:

INT. STEFFENS HOUSE - MOMENTS LATER

He walks quickly up the steps of the dark stairway and enter the living room.

As the blinds in the living room is closed, the room is dark. He turns the corner and look in to the bedroom, sun still coming through the blinds, where we see an empty bed.

In that moment we hear an engine roaring from outside the house, and a loud BANG and see him jump, then run to the window and quickly pull the blinds open.

From STEFFENS POV we see the street where a huge CONTAINER TRUCK has just dropped a trash container in front his neighbors house.

Putting the bag down on the counter we see him searching for Adina, first the bedroom, then through the open bathroom door, he gets a little more frantic, worry in his eyes, Where is she?

He looks to the patio doors and opens the door.

EXT. STEFFENS PATIO - MORNING

She is in his robe, standing with her back to us, looking at the skyline that the sun already is lighting up beautifully. She turns around.

ADINA

Ah, there you are, I was wondering where you had gone...Did you hear the blast?

Steffen goes to her and takes her in his arms.

STEFFEN

I got us some breakfast from THE
OAKS

(kissing her)

And that loud bang was a truck
dropping off a container
outside, Scared the hell out of me.
Im gonna kill that guy next door,
never a dull moment

ADINA

Thank you for last night...I Know
you, I know even better now, just
like I have known you from the
past.

(smiling)

I have known for a long time. You
know this is not the first time ..?

STEFFEN

Yes, Thank you Adina, I know now...

ADINA

The way we made love, i remember
everything now, I just knew all
along...

Camera zoom out on them as the holds her close in his arms.
The city is slowly lighting up and we see the sun reflecting
off the downtown skyline.

CUT TO:

EXT. LAUREL CANYON BLVD - DAY

With Adina on the back of the motorcycle, hair flowing from
underneath the helmet, Steffen turns the throttle and roars
up the tight windy road away from us, before disappearing
around a turn.

CUT TO:

EXT. PACIFIC COAST HWY - AFTERNOON

The PACIFIC is calm, and its a beautiful sunny MALIBU kinda
day. With the OCEAN to their left they are making it up the
spectacular coast. Like a HORSE galloping on a beach, the
motorcycle has the rider steadily handling the beast, and his
passenger, while holding her arms around his waist, leans
her head against his back.

CUT TO:

EXT. PACIFIC OCEAN BEACH - AFTERNOON

The motorcycle with HELMETS on SEAT is parked on the GRAVEL off the HIGHWAY. Holding hands they make it through the path in between the bushes and stop on the rock overlooking the still ocean. With the camera at the back we see the sun low on the horizon.

ADINA

(leaning her head on to
him)

This is nice. I had a dream and we were in a different time, in different clothes, in a different place, at a different ocean, but with the exact same sun set.

STEFFEN

We live in the present and always think about what we will do in the future. I realize now that one should look to the past and learn from it to find happiness in what is right for the present.

They sit there taking it all in.

ADINA

(pointing to the horizon)
Look...

The sun is low on the water, a SAILBOAT is moving from north-east to south-west, at full sail. We see the contours of the boat right in front of the low sun on the water. It slowly moves away from us until it disappear beyond the horizon.

FADE OUT.

THE END