

ARTHUR

It's okay. You haven't seen each other in a long time.

Beat. Arthur laughs.

ARTHUR (CONT'D)

I never thought I'd be part of something like this.

Hae Sung looks a little confused.

ARTHUR (CONT'D)

Sitting here with you.

Hae Sung understands. He smiles.

HAE SUNG

Do you know what... In-Yun?

ARTHUR

Yes. Nora told me when we first met.

Beat.

HAE SUNG

You and me.

Arthur nods.

ARTHUR

Yes, you and I are In-Yun too.

Beat.

ARTHUR (CONT'D)

I'm really glad you came here. It was the right thing to do.

Hae Sung becomes very emotional. He can't help himself but betray his feelings in front of Nora's husband (the one person he probably shouldn't show it to), hidden away from Nora.

It is very quiet and almost imperceptible, but he is in tears.

Arthur is not sure what he is supposed to say or do in response to that, so he just looks away and pretends not to notice. It's an act of kindness.

INT. NORA AND ARTHUR'S APARTMENT - CONTINUOUS

Hae Sung picks up his bag.

NORA
(to Arthur)
Gonna walk him to his uber.

ARTHUR
Okay.

They head out the doorway.

HAE SUNG
Nice to meet you.

ARTHUR
Nice to meet you too.

HAE SUNG
Visit me in Korea.

ARTHUR
(convincingly)
Definitely.

Nora and Arthur look at each other.

NORA
(softly)
I'll be right back.

ARTHUR
Okay.

Nora and Hae Sung leave.

The door shuts behind them.

For a moment, we see Arthur alone in the home he shares with Nora.

EXT. EAST VILLAGE STREET - VERY LATE NIGHT - ALMOST DAWN

Nora and Hae Sung walk quietly down the street.

They walk to Hae Sung's uber is supposed to arrive. Nora and Arthur's apartment is out of sight.

NORA
금방 오나? / Will it be here soon?

HAE SUNG
 (checking his uber's ETA)
 ㅇ. 2_分. / Yes. 2 minutes.

Beat.

Heavy silence falls between them. It's just the two of them in the street.

This really should be two minutes of silence. It should be excruciating, and long, and actually two minutes.

The uber pulls up.

Hae Sung and Nora hug each other goodbye.

Hae Sung, in a trance, walks towards the uber. He opens the car door, but then does not get inside.

Hae Sung turns and looks at Nora.

He doesn't move.

He blurts out:

HAE SUNG (CONT'D)
 0ㅏ! / Hey!

And as though that "Hey!" is a magical spell, it transforms the space the two of them exist in. It transports them through time, to the long lost past.

For a moment, there is a glitch in the matrix. We get a glimpse through a portal. We see a mirage...

... Or rather, the long lost past is transposed onto now, East Village, 5 a.m. in the morning.

POV of Nora in her 30s saying goodbye to Hae Sung in his 30s transforms to POV Of 12-year-old Na Young saying goodbye to 12-year-old Hae Sung.

The memory flickers on like a fluorescent light that is about to go out:

EXT. NA YOUNG'S NEIGHBORHOOD - PYOUNGCHON - LATE-90S -
 ALMOST DAWN

Back in the hometown where they grew up, back when they were 12 years old.

12-year-old Na Young and 12-year-old Hae Sung just look at each other for a moment in front of Na Young's childhood apartment building.

This is exactly the way it was when they first said goodbye to each other.

But while they had said goodbye back in Korea in the afternoon - after school - all those years ago, at this moment, they magically stand in the soft glow of very late night.

It's as though these kids have been waiting here in this exact spot for 24 years, and it's only now that they've been able to truly say goodbye.

EXT. EAST VILLAGE STREET - 5 A.M. - ALMOST DAWN

HAE SUNG

나영아. / Na Young.

NORA

응? / Mm?

HAE SUNG

이것도 전생이라면, 우리의 다음 생에선 벌써 서로에게 다른 인연인게 아닐까? / What if this is a past life too, and we are already something else to each other in our next life?

Beat.

HAE SUNG (CONT'D)

그때 우리는 누구일까? / Who do you think we are then?

NORA

모르겠어. / I don't know.

HAE SUNG

나도. / Me neither.

Hae Sung smiles.

HAE SUNG (CONT'D)

그때 보자. / See you then.

Hae Sung gets in the uber.

After a moment, the uber drives away, leaving Nora standing alone in the middle of the empty East Village street.

CLOSE on Nora.

Nora stands there for a full moment after Hae Sung's car has turned the corner. It's difficult to read her expression.

Long beat.

She turns and begins walking home.

She begins crying.

She tries not to, but with each step, she cries harder. She is crying the way she cried as a little girl, walking home, the way we met her in the first scene in Korea.

But this time, little Hae Sung is not there to watch her cry. She cries alone.

She approaches her apartment building.

In front of the building, Arthur is sitting there, smoking a cigarette a little anxiously, lost in his own world.

He notices Nora.

Nora notices him too and walks right up to him. She stops in front of her husband.

Arthur just stands there and watches her for a brief moment before reaching over to embrace her.

In Arthur's arms, Nora melts into tears.

Hugging him, she cries and cries and cries.

Arthur puts out his cigarette.

We hear the sound of the birds. It's almost morning.

Nora breaks apart from Arthur, grabs his hand, and leads him into the apartment building. Arthur follows. We follow the two of them in, and the front door closes behind them.

We hold on the image of the exterior of the apartment building for a moment.

Silence, except for the birds chirping and the city that is beginning to wake up. New York is getting ready for a new day. Millions of lives are playing out in tiny boxes just like this one in this city.

INT. UBER - DAWN

Hae Sung sits alone in the back seat as the uber drives away from Nora. This scene reflects the backseat of Na Young's mom's car in their childhood, on their way home from the museum.

He is in his own tiny box, looking outside the window, watching New York as it wakes up. He faintly smiles as the uber drives on, moving him through the strange city.

He feels both massive and small.

End of film.